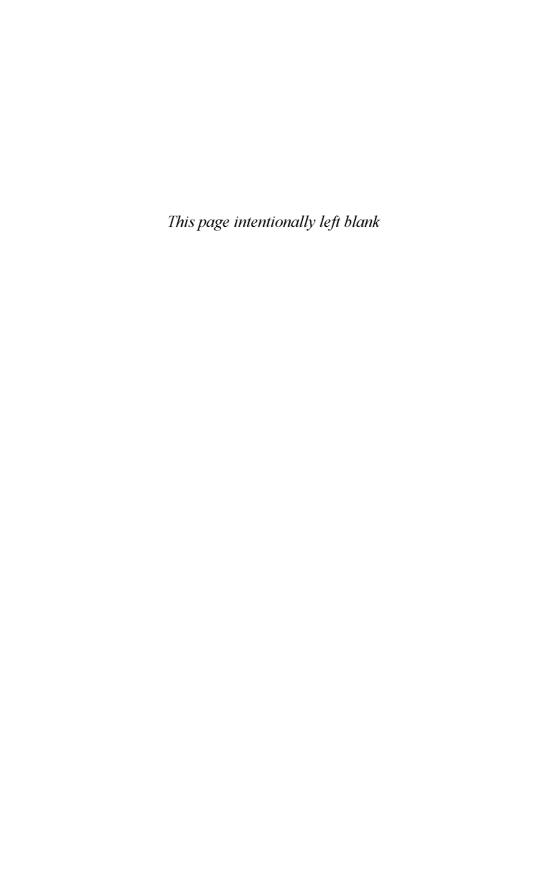


The Saint Louis Art Museum Handbook of the Collections

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1991

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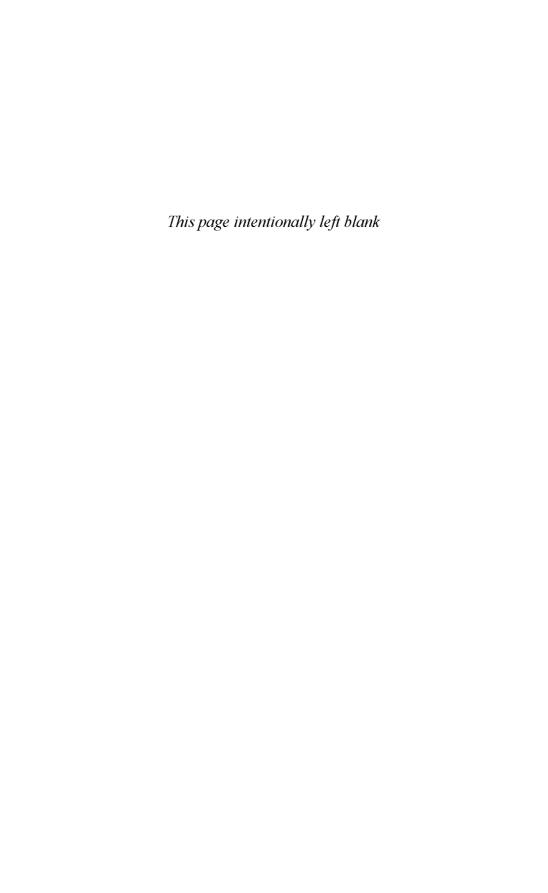
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Pablo Picasso, Spanish, 1881–1973 **Pitcher and Fruit Bowl,** 1931 (detail) Oil on canvas Bequest of Morton D. May 932:1983

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Foreword

Every museum justifiably proclaims its distinctive history. Ours has been defined by a special tradition of dedication to the art of the present, a global view of art and culture, a long and distinguished record of educational programming, and a noteworthy history of public ownership.

In its early years, the St. Louis Museum and School of Fine Arts (1879-1904) was strongly influenced by the Victoria and Albert Museum of London. The two museums shared a broad definition of art that included not only painting and sculpture but decorative arts; they were firmly committed to the art of the present. Both institutions operated in the hope that art would work with the burgeoning roles of science and industry for the betterment of every level of society. Halsey Cooley Ives, the Museum's founding director, defined his museum's policy in 1883, stating that it was "aimed directly to encourage branches of art which are living among us." He instructed us to pay heed "not only to paintings and sculptures, but also (to) the allied arts." Insisting on high standards of quality, he sought works of art and exhibitions that would illustrate "the highest standards of artistic intelligence and achievement of today."

This emphasis on art from one's own time was evident in the exhibits from the St. Louis World's Fair in 1904. At the Fair, the Art Palace exhibits were filled with art from the present day, not of the past, as most previous fairs had done. Virtually all the artists whose work was shown in the 1904 Fair were living. The Museum's enduring interest in the art of the present day was further demonstrated as collections grew after the World's Fair.

The period before 1920 was very successful in acquiring works by American artists, especially the followers of French Impressionism. Every major name in the American Impressionist movement is included, from Childe Hassam and William Merritt Chase to J. Alden Weir and Frederick Frieseke. By 1915, the Museum had acquired its first Monet, directly from the artist's dealer.

The Museum's record shows that works by Carl Milles, Thomas Hart Benton, Pablo Picasso, Marc Chagall, Henri Matisse, Alexander Calder, Max Beckmann, David Smith, Ansel Adams, Laura Gilpin, and Georgia O'Keeffe were all acquired by the Museum not only during the artists' lifetimes, but at vibrant moments within their careers. The Museum has continued to acquire works by notable living American artists, including Mark Rothko, Ellsworth Kelly, and Roy Lichtenstein; more recent acquisitions have included works by Susan Rothenberg, Gerhard Richter, and Anselm Kiefer. These judicious and well-timed acquisitions have helped build a strong collection of post-1960 paintings and sculpture. And with the help of collectors in our community, we have assembled an outstanding body of modern German painting; indeed, The Saint Louis Art Museum has the largest holdings of works by the German artist Max Beckmann in the world.

Such a tradition challenges the Museum's board and staff to differentiate among artists of the present day in its attempt to select art that will endure.

Despite the caprices of fashion, the Museum has sought to make judgments in the present that would provide outstanding works of art for the generations yet to come. Although funds have always been limited, there is a proven record of the highest artistic quality. This program also has been reflected in the Museum's schedule of special exhibitions. From 1906 to 1946, an effort was made to encourage American artists by presenting over forty annual group exhibits. In addition, many meritorious individuals were singled out for the special recognition of a one-person show. Some artists so honored included Joaquin Sorolla, Childe Hassam, Paul Manship, Hiro Yoshida, Carl Milles, and Max Beckmann. This tradition continues in the form of small. one-person exhibitions. And, it is encouraged with the long-term growth of an audience of those who greatly enjoy the Museum's energetic interest in art after Impressionism.

On a parallel track, the Museum's comprehensive holdings continued to grow from the beginning. This inclusive view of world civilization initially focused on Europe and Asia, as well as North America. Important Chinese works were acquired as early as 1919 and provide the foundation for one of the more important collections of Chinese bronzes in North America. The 1920s saw additions of nineteenth-century American paintings, ancient and Islamic art, important European paintings and sculptures, and the beginnings of a fine collection of drawings and prints. By the 1930s, the Decorative Arts and Medieval collections began to grow, and works from modernist movements were included acquisitions. This relatively varied outlook continues, for the Museum still embraces the values to be found in the great traditions of the past. Our educational programming continues to focus

on a universal history of art. In fact, the Museum's collection has become unusually well known for its holdings of the arts of Africa, Oceania, the native cultures of North America, and the cultures of Central and South America before the Spanish conquest, items more often consigned to ethnographic museums rather than art museums. Both the historical and diversified collections coexist harmoniously with the Museum's commitment to the present.

The Saint Louis Art Museum is the first publicly funded art museum in the United States. Today it is common to find municipal or regional public funding for art museums; some are much more extensively funded than we. St. Louis is unique, however, in that the rates are set in open elections; the use of funds is strictly controlled; and the entire museum is in public ownership. Accordingly, no general admission can be charged, a legacy from 1904.

The St. Louis Museum and School of Fine Arts was founded in 1879 as the first museum west of the Mississippi. A department of Washington University, it had seriously outgrown its old quarters by the turn of the century. As the Louisiana Purchase Exposition was planned, the Board determined that its lasting gift to the City would be a new art museum building. The Fair's president, David Francis, called it "the one material monument" deriving from the Exposition.

In 1907, under the provisions of the Missouri Legislature, the voters in the City of St. Louis established a publicly owned museum. The art school remained with the University, while the Museum was to be founded by a property tax that would be assessed in a public election. Its approval began a long public-private partnership that has endured through the century. Tax support was augmented by private investment, particularly in the building of the collections through bequests and gifts of works

of art, and later through the creation of the membership organization, the Friends. In 1971 public support was expanded, to increase the base of support for the Museum and neighboring Zoo, also publicly owned. The result was the Metropolitan Zoological Park and Museum District, established by an act of the state government, funded by a public election in that year. This district included all of St. Louis County, as well as the City, and set the stage for the revival and growth of the Art Museum. In the mid-1960s, the programs had to be unusually limited, and the Museum facility was in serious need of renovation. By the mid-1970s, an extensive program of renovation and expansion was undertaken, mainly developed from private sources. A plan for support from the private sector was initiated, membership increased, and endowment funds were established. The voters approved an increase in public funding in 1983, as a broad endorsement of the expanded program, renovated facilities, and the enhanced stature of the Museum in the community. By the end of the 1980s, over \$80 million dollars had been raised from private sources since the establishment of the Museum District, and income from taxes was exceeded by fund raising from other sources. Public funds were then accounting for less than forty-seven percent of total expense.

Over nearly fourteen years, the Museum completely renovated and restored its facilities. By 1989, installations were complete, and the comprehensive Museum once again available for public use. A comprehensive master plan was adopted then, embracing the concept of a balance between a historical past and dynamic present, and calling for renewed efforts in public education as well as in multicultural programming. Steady growth in Museum attendance has been an excellent indicator of public interest, particularly enhanced by the presentation of major travelling exhibitions in recent years.

As an institution, we still view ourselves as an educational tool for the community, as well as an important attraction in the area. People come to this Museum not only for the pleasures and challenges in the appreciation of art, but also for a greater understanding of art and culture. What this Museum, which ranks first in the nation in providing its population with educational services, can offer its visitors is a beautifully restored building installed with extraordinary works of art, an energetic schedule of special exhibitions, and a full program of performances, lectures, and educational services. We hope the Handbook is both an introduction and a welcome to The Saint Louis Art Museum

James D. Burke Director



Ancient and Islamic Arts

Bearded Bull's Head, c.2600–2550 B.C. Near Eastern, Sumerian Copper with lapis lazuli and seashell Height: 9¹/₄ in. (23.5 cm.) Purchase: Friends Fund 260:1951

The chief Sumerian deity of the third millennium B.C. was the sky-god An, frequently depicted as a bull. As god of fertility and power, he was believed to be the source of vegetation and secular authority. The bearded bull remained a symbol of royal might throughout centuries of ancient Near Eastern art. Metal sculpture from such an early period is rare, since the costly materials were available only to elite craftsmen. This piece, cast of copper, probably was attached originally to a large lyre or harp of very elaborate design.

Striding Man, c.2345–2195 B.C. Egyptian, Old Kingdom, Sixth Dynasty Wood

Height: 16 in. (40.6 cm.) Purchase: Friends Fund 1:1986

Most statues that survive Egypt's Old Kingdom are made of stone, since wooden pieces were often severely damaged by natural conditions such as rot and insects, not to mention the destruction wrought by tomb robbers in search of riches. This striding figure is a remarkable survivor.

The statue, one of a type known from tombs at Saqqara, Memphis, and Giza, probably represents a nobleman or an official. He walks forward with assurance and certainty, grasping the loose end of his kilt and pulling it aside in an elegant flourish. This action may represent a gesture of adoration or supplication befitting a member of the nobility or someone of high rank. The figure is notable for the subtle modeling of the body beneath the pleated skirt and the exquisite rendering of the hands. Also distinctive are the inlaid nipples and skirt knot.





Cartonnage of Amen-Nestawy-Nakht,

с.930-880 в.с.

Egyptian, Thebes, Third Intermediate Period, Early 22nd Dynasty Linen, plaster, and pigments Length: 66 in. (167.6 cm.) Gift of Mr. and Mrs. Barney A. Ebsworth for the children of St. Louis 109:1989

Amen-Nestawy-Nakht, a priest of Amun at Thebes, was buried in a beautifully executed cartonnage or painted plaster case that covered his linen-wrapped body. The use of cartonnage, resin-soaked strips of linen material modeled around a mudand-straw core in the general shape of the body, seems to have come into fashion in the twenty-second Dynasty.

Amen-Nakht's face is rendered in golden tones with lapis lazuli blue details, the traditional colors of a god's face in Egyptian mythology. He wears an elaborate striped wig cover and an unusual amulet around his neck above the huge broad collar and winged scarab beetle on his chest. Below the collar, the body is divided into four large registers. The upper scene shows the deceased being led by the gods Thoth and Horus to an offering table filled with jars and foodstuffs. Behind the table stands the great god Osiris, lord of the Underworld, with his sisters, Nephthys and Isis. As the most important register in the series, a great amount of detail was lavished on it. The second and third registers are filled with protective fetishes and numerous gods. The fourth register indicates that the deceased has passed the tests of piety and purity and has been accepted into the afterlife by Osiris. Amen-Nakht kneels on a small raised dais and is anointed by the gods Horus and Anubis with water flowing from two large hes-vases.

The tops of the head and feet are protected by winged scarabs, while the ankh-sign and weser-staff, symbols of life and authority respectively, encircle the base of the cartonnage around the feet.





Winged Genius, 885–859 B.C. Assyrian, Nimrud Alabaster 59½ x 35¼ in. (151.1 x 89.5 cm.) Purchase 186:1925

The Assyrian king Ashurnasirpal II (885–859 B.C.) ruled from the palace at Nimrud, one of the three great capitals of his empire. The city was rebuilt after 883 B.C. with the labor of skilled craftsmen brought in from territories conquered by Ashurnasirpal's armies. Massive walls were erected to house the increasing wealth and protect the numerous royal residences, temples, and administrative offices of Nimrud. The colossal statues of man-headed bulls that guarded the gates

served to humble visitors. Endless friezes depicted conquests and votive scenes with bird-headed beings who exalted the power of the king.

The St. Louis relief is a portion of the wall decoration that lined one of the rooms of the Nimrud Palace. A winged genius performs the ritual fertilization of the date palm, a symbolic representation of the king's divine connection and ability to provide for his subjects. The cuneiform inscription carved over the surface provides a written description of the action played out in the bold image.

Amphora, c.530 B.C. Greek, Attic Attributed to the Antimenes Painter Ceramic Height: 151/4 in. (38.8 cm.) Purchase 39:1921

The primary scene on this elegant blackfigure amphora depicts the Greek hero Herakles and the god Apollo engaged in combat for the Delphic tripod. Flanking the pair are the goddesses Artemis and Athena, who witness the battle. A circle of palmettes around the neck and base of the amphora, punctuated by a meander pattern, completes the decorative motif and enhances the figural scene.

During the Heroic Age of Greek mythology, one function of the sanctuary of Delphi was to cleanse wrongdoers of guilt. Herakles traveled to the site one day to purify himself, but was abruptly barred entry by Apollo. In a fit of rage, Herakles retaliated by removing the oracle's tripod, a necessary ritual object. Apollo intervened, and the fight began.

The black-figure process was perfected in the sixth century B.C. This decorative technique consisted of applying more finely sifted clay or slip to the body of a vessel. The object was fired in a reducing atmosphere, one without oxygen, and the surface turned black. At precisely the right time, oxygen was reintroduced into the kiln and the clay body became orange once again. The denser slip, however, remained black. Facial elements and other details were incised onto the surface with a sharp point before firing took place. Sometimes red and white were used to highlight the clay's natural rich orange, resulting in the high contrast of colors so sought after by Greek vase painters.



Grave Stele of Kallistrate, c.400 B.C. Greek, Attic Marble 32% x 26¾ in. (83 x 68 cm.) Purchase 4:1933

Grave reliefs of the Classical period usually showed a group of figures, with the deceased holding a prized possession or clasping the hand of a loved one. As on other large and important contemporary monuments, the name of the deceased was cut into the stele: "Kallistrate" appears on the architrave directly over the figure's head. Above that is summarily scratched the name "Kallisthenes Paiania," most likely identifying the father of the deceased. The woman's features are idealized, as she gazes beyond the things of this world.

Infant Herakles, 1st century B.C. Greek Black bronze with silver inlay Height: 24¾ in. (62.8 cm.) Purchase 36:1926

The solid stance, aggressive demeanor, and out-thrust powerful arm of this infant suggest that the figure is a representation of the hero Herakles. Although baby fat is apparent, the mature treatment of the face and the playful yet deadly grasp have been used to identify the child who gleefully strangled the snakes sent by Zeus' wife Hera to kill him while he slept in his nursery. Great attention has been given to the realistic rendering of anatomical features, muscular folds, and intricately carved curls that surround the rotund face.

The artificial darkening of the sculpture's surface is an impressive and rare example of so-called "Egyptian blackbronze" metalworking. This technique, favored in ancient Alexandria, was popular during the Hellenistic period.





Running Artemis

Greek, Hellenistic Probably a 1st-century A.D. copy of a 4th-century B.C. prototype Marble Height: 28¾ in. (73 cm.) Purchase 41:1924

Greek artists often portrayed the goddess Artemis, sister of Apollo, in the guise of a huntress. Great energy is apparent in this running figure whose chest is bound by a girdle which originally secured a quiver. She probably held a bow in one hand and was accompanied by a hunting dog.

A sheer garment reveals the goddess's soft body, recalling the "wet drapery" style popular in Hellenistic sculpture. The drapery clings to the body yet swirls about in deep folds and billowing trails, highlighting a figure in animated, exaggerated movement. It is a fine copy of the fourth-century B.C. Greek style, which shows the sculptor's consummate skill in creating fully revealed figures beneath virtually transparent drapery.





Head of Domitia, c.80 A.D. Roman, Flavian Marble Height: 117/8 in. (30.2 cm.) Purchase 22:1984

This portrait of the emperor Domitian's wife is typical of work from the Flavian Dynasty (A.D. 69–98), a period characterized by ornate and flamboyant art as well as ambitious building programs. The Colosseum was erected during this time, and it was Domitian who built the first palace complex on the Palatine Hill, where a succession of Roman emperors would live for nearly 200 years.

Domitia's personality manages to penetrate the smooth, otherwise idealistic features common to Roman Imperial sculpture. The small face peering out from the elaborate coiffure is subtly modeled; the banana curls illustrate the characteristic hairstyle of the era's female elite. Domitia was married to one of the most neurotic Roman emperors, and one imagines a will of iron beneath her beautifully formed visage.



Funerary Bust of Priest Yedibel, 139 A.D. Syrian, Palmyra Calcitic marble Height: 1978 in. (50.5 cm.) Gift of Martha I. Love 24:1960

Ancient Roman styles varied with time. In the wealthy provincial city of Palmyra, Syria, for example, tall free-standing monuments gave way to tomb towers and crypts similar to modern mausolea. During the first and second centuries, the surface area depicting a full figure was abbreviated to shorter cap stones with elaborate busts. These richly carved portraits in softer marbles or creamy limestone allowed patrons to be depicted in flowing garments, detailed hairstyles, and costly jewelry.

Yedibel's portrait is a striking example of this later canonical style. The rigidly frontal form of a young man is carved in deep relief. The cylindrical cap, known as a modius, denotes his priesthood, and the brooch that pins his tunic was probably originally inlaid with glass to suggest expensive jewelry.



Head of a Man, 4th century Roman Marble Height: 9 in. (23 cm.) Purchase: Gift of Mr. and Mrs. Lester A. Crancer, Jr. in honor of Sidney Goldstein; Museum Purchase, by exchange 18:1988

Early Roman portraiture reproduced the outward appearance of the sitter, a trend that continued into the third century, when the style changed irrevocably. The mapping of exterior contours remained, but a concentration on spirit and inner strength became equally important. The sitter's gaze was turned inward, no longer confronting the viewer with imperial certainty and power.

This head is a haunting fourthcentury portrait. The plastic modeling of the third century has given way to a flattened, almost ethereal façade. Some scholars have suggested that many of these later portraits were re-cut from earlier heads, and that this piece may be an example of that. Unlike early fourthcentury portraits which look up and out for strength from beyond, our portrait seems unfocused, lost in vacuous inner contemplation, and unaware of the viewer.



Head of a Bearded Man, c.200 A.D. Roman Marble Height: 121/2 in. (31.8 cm.) Purchase: Museum Shop Fund, Funds given by the Arthur and Helen Baer Charitable Foundation, Mr. Christian B. Peper, Sr., and Donors to the 1984 Annual Appeal; and Museum Purchase, J. Lionberger Davis, Friends Fund, and Mrs. Dora Gilula, by exchange 108:1989

The third century was a time of significant change in the Roman Empire. The age of the soldier emperors began with Septimius Severus, proclaimed emperor by his troops in 193 A.D. A native of Leptis Magna in Africa, Septimius Severus brought to Leptis the best architects and sculptors of the time.

This over-life-size portrait of an aristocratic Roman may have been carved by a sculptor trained in the Greek tradition. The subtle modeling of the brow, cheeks, and slightly pursed mouth is extraordinary. The treatment of the finely detailed beard and moustache contrasts with the heavy, thick locks of hair. The sideward glance suggests the portrait is not merely a physiological map; there is apprehension in the gaze that avoids our eyes.

Plate, 9th–10th century Iranian, Nishapur or Samarkand Glazed slip-painted earthenware Diameter: 14% in. (37.2 cm.) Purchase 283:1951

The Islamic mandate against "graven images" in art gave rise to a wonderful assortment of decorative motifs. The use of ornamental calligraphy was widespread, not only in manuscripts and tile surfaces but on metalwork and ceramic vessels as well. The bold and sure-handed inscription on this plate, which enlivens the rim with a rhythmic balance, decrees that "Planning before work protects you from regret."

The piece is one of an existing group of plates that similarly caution the reader to be assiduous, careful, and virtuous, thus comprising an almanac-like collection. Some scholars argue that these ceramics were made for a humble clientele, while others suggest that such aphorisms may have been admonitions directed at the wealthy middle class.

Sword Hilt, 13th century Indian Sultanate Period or Persian, Seljuk Gold 3½ x 4½ in. (8.9 x 12.4 cm.) Purchase 45:1924

This gold sword hilt is elaborately engraved with panels of scrollwork around the guard and a band of inscription circling the lower socket. Intricately carved lion heads adorn the ends of the guard, and both sockets are ringed with finely worked gold rope.

A complete translation of the inscription is hindered by the presence of a join over a key character. However, the text can be deciphered as "The exalted Lord, the greatest Khagan, the patriot (?), Sun of the State and the Faith, Succor of Islam and the Muslims, Greatest (warrior for the Faith? – Ghaz [i]?) (Bek Ilgham)."







Tankard or Jug (Minai ware),

13th century Persian, Rayy Glazed ceramic Height: 51/4 in. (13.3 cm.) Purchase: W.K. Bixby Oriental Art Fund 163:1952

During the twelfth and thirteenth centuries, the Persian city of Rayy was an important political, economic, and cultural center. It produced a variety of pottery, of which the most costly were called Minai wares. These thin-walled vessels were first glazed with an ivory or white ground, although some have a turquoise or blue underglaze. They are usually embellished with figural decoration not unlike contemporary manuscript painting.

Typically, Minai vessels were adorned with figures, horsemen, or banquet scenes outlined in red or black. Five sphinxes circle the shoulder of this vessel, with a man at one end of the procession and a vine at the other. The Kufic inscription which runs down the handle may be trying to quote a phrase such as "glory, prosperity (or good luck) and..." but letters are missing and the last characters are nonsensical. The decorator was probably illiterate and attempting to copy an inscription seen on another vessel.



Basin, 13th-14th century Egyptian, Islamic, Mamluk Brass with silver and niello inlay Diameter: 217/8 in. (55.6 cm.) Purchase 50:1927

Patronage of urban structures and calligraphy reached new heights of refinement under the Mamluks in Egypt. This basin is an example of the portable objects crafted during the period that were often heavily adorned with sumptuous Kufic inscriptions.

The vessel, intended for personal ablutions, presents a rich and complex composition of epigraphy and ornament. The Kufic calligraphy is known as thuluth, used for architecture and large objects. It identifies the original owner of the basin as a Mamluk officer of the highest class:

The high authority, the lordly, the great amir.

the conqueror, the holy warrior, the defender,

the protector of frontiers, the fortified by

(The officer of) Al-Malik al-Nasir.

A similar inscription is found on the interior. Although there is no indication of who the vessel's maker or patron was, a later owner inscribed under the rim: "Made for our Lord al-'Imad."

Door Knocker, c.1290 A.D. Egyptian or Syrian, Islamic, Mamluk Brass with silver and niello Length: 83% in. (21.3 cm.) Purchase 40:1926

Door knockers often were affixed to monumental portals in the mosques and royal residences of fourteenth-century Egypt. This piece once adorned the door of Qalawun, an important sultan who maintained a complex of palaces in Cairo.

The starlike pattern of the hammer is offset by a series of beads that ring the disk-plate. Silver inlay adorns both the hammer, decorated with arabesques, and the disk face containing the inscription.



Variant Star Rug, 16th century Turkish, western Anatolia, Ushak Wool 124 x 90 in. (315 x 228.6 cm.) Gift of James F. Ballard 98:1929

Beginning in the fifteenth century, the western Anatolian town of Ushak was known for its large medallion carpets. Such rugs get their name from the large star-shaped medallions which are their principal decorative elements. These designs seem to have become popular after the Ottomans sacked the Persian city of Tabriz in 1514 and brought its artists to the Anatolian court. Star Ushak rugs were valued not only in the East but also in Europe, where they are illustrated in paintings as early as 1534.

The richness of color and design retained in this 400-year-old rug is dazzling. Although the deep-blue medallion on a brilliant red ground is characteristic of many Ushak works, the carpet is unique in composition and condition. While most rugs this age are worn to their foundation, this has a full pile and splendid hues. The scattered floral elements and the palmette and arabesque borders are known in other rugs of this type.





Doors, 16th-17th century Spanish, Hispano-Moresque, said to be from Toledo Wood, gilt, iron, and paint 1791/8 x 106 in. (455 x 269.2 cm.) Purchase 81:1937

These rare and well-preserved doors represent an Islamic architectural decoration style popular for both religious and secular use. They are thought to be from the convent of Santa Isabel in Toledo, where they would have led from an outdoor courtyard to an interior room. Smaller doors, or posterns, were cut into the lower part of both leaves for daily use. Thus, it was not necessary to open

the entire door except on ceremonial occasions.

The doors are of hollow-core construction, with an elaborate marquetry of small inlaid wooden pieces that form a star motif over the surface. The hollowcore technique allowed the enormous structures to expand and contract, and the marquetry surface could move during such expansion and contraction without suffering serious damage. The richly painted decoration would have enhanced an interior filled with equally elaborate surfaces on walls and floors.



Asian Arts

Male Head, 2nd century A.D. Indian, Mathura school, Kushan period Sandstone

Height: 101/2 in. (26.6 cm.)

Purchase: Museum Purchase and Friends

Fund 3:1970

Carved from the pink, mottled sikri sandstone of Mathura, this strikingly robust male head possesses the animated qualities of portraiture. The head is comparable to older Indian sculpture in which highly conventionalized features are combined to suggest a lively individual personality. The intensely alert face is composed of symmetrical, rhythmic patterns produced by the abstracted curvilinear forms of the brows, eyes, moustache, and lips. The sense of anticipation within the features is further enhanced by the pneumatic tautness of the full-fleshed cheeks and jaw.

Ardhanarishvara, 12th century Indian, Tanjavar District, Tamil Nadu, Chola Dynasty Black granite Height: 441/4 in. (112.5 cm.)

Purchase: Friends Fund 70:1962
The Hindu god Shiva is Ardhan

The Hindu god Shiva is Ardhanarishvara, the Lord Whose Half is Woman. Born from the mouth of Brahma, Shiva emerged half male, half female. A symbol of creation that paradoxically cannot procreate, the androgynous Shiva is a living biunity, a perfect self-fulfilled whole. The physical differences of each half of the figure are enhanced by male attire on the proper right side and female dress and jewelry on the left.

Shiva poses in a relaxed triply-flexed stance. The piece is carved nearly in the round; the openwork gives a finely proportioned balance to the composition. The elaborate crowned headdress and the raised weapon and flower form extended points which recall the *trisula*, the longhandled trident carried by Shiva in his ascetic Yogi appearance.





Axe, 3rd millenium B.C. Chinese, Neolithic Jade Length: 9 in. (22.9 cm.) Bequest of Leona J. Beckmann 20:1985

Excavations at the Chinese Neolithic site of Dawen kou in Shantong province have produced stone ornaments and ceremonial implements of extraordinary refinement, including bangles, blades, and other objects. Finely wrought of nephrite and jade-like stones, these objects had both ritual and utilitarian functions. The blade of this axe, made of a cream-colored mottled stone, is perforated twice and bears a subtle design punctuated by aligned notches on one side.



Lijia, 11th century B.C. Chinese, Shang Dynasty (16th–11th century B.C.) Bronze Height: 18 in. (45.9 cm.) Gift of J. Lionberger Davis 221:1950

The *lijia*, a vessel believed to have been used to warm wine, efficiently exposed liquids to the several heated faces of its tri-lobed body. The decor on this bronze is elegantly restrained, its monumental expression conveyed by a bold shape, smooth surface texture, and an almost pneumatic tension in the swelling shoulders. A lengthy twenty-seven-character inscription is cast on the outside surface of the body, facing the handle.

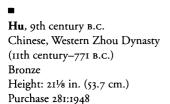
This *lijia* is said to have been discovered at Anyang, the site of a royal palace, temple, and burial complex dating from the later Shang Dynasty. Near the turn of the century, the vessel entered the collection of the high Chinese court official and art connoisseur Duanfang (1861–1911), Viceroy of Tianjin.



Fanglei, 11th century B.C. Chinese, Western Zhou Dynasty (11th century-771 B.C.) **Bronze** Height: 2411/16 in. (62.7 cm.)

Purchase 2:1941

This wine container is a rectangular variation of the round, vessel-type lei of the Shang period (16th-11th century B.C.). Unlike the more reserved and selfcontained presentation of the lei, the surface of this early Zhou vessel bristles with hooked flanges, spiked animal antlers, and sharp angles. The multiplicity of shapes and forms is further emphasized in the large and unusual doubled animal mask on the lower body, and in the asymmetry of a single lug on only one face of the vessel. A pictograph resembling the ancient Chinese character for water is cast on the inside neck of the vessel and on the inside of the cover.



Visual movement in Chinese bronze designs was developed in the tenth century B.C. with small bands of continuous meanders, or wave motifs. Ninthcentury artists took full advantage of such rhythmic patterns on large-scale bronzes such as the hu. Although similar wine vessels dating from the late Western Zhou period have been excavated from Shenxi province, only a few bronzes comparable in size and design to this hu are in Western collections.





Shakyamuni Buddha, c.575 A.D. Chinese, Northern Qi Dynasty (550-577 A.D.) Marble with traces of polychrome Height: 761/4 in. (193.6 cm.) Purchase 182:1919

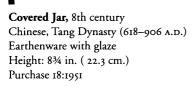
Shakyamuni, born in approximately 563 B.C., was the historical Buddha of India. A member of the royal Shakya clan, he renounced his princely life when he learned of suffering outside the palace walls. Gaining enlightenment through meditation, Shakyamuni devoted his life to teaching others the path to salvation. Buddhism later spread to China and flourished there, fostering great temples, scholastic centers, and richly ornamented images of worship. Formal sculptures were carved of white marble and overlaid with gold and polychrome to portray the Buddhist pantheon, including Shakyamuni dressed in monastic robes. The inverted fan-shaped element and the jewel carved between the feet are distinguishing features of this piece.



Bodhisattva, 8th century Chinese, Tang Dynasty (618–906 A.D.) Gilt bronze Height: 11 in. (27.9 cm.) Purchase 36:1933

Buddhism became a powerful cultural force in eighth-century China as sacred scriptures and icons were brought from India to the great religious centers by pilgrims and merchants. Imperial patronage, active theological studies, and the introduction of new sects stimulated the creation of extraordinary religious art.

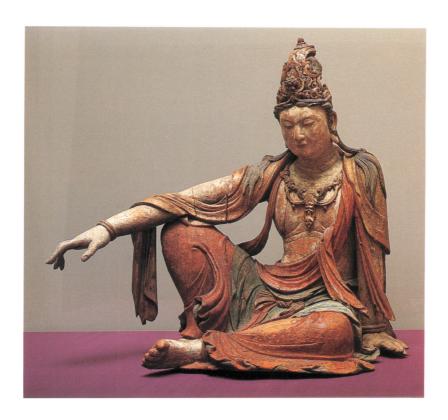
This sculpture of a *bodhisattva*, an enlightened being of divine understanding and limitless powers, reflects the opulence and vigor of high Tang culture. The influence of the great Indian Gupta style is revealed in the figure's broad shoulders, tubular torso and limbs, and clinging silks. Although several seated bronze *bodhisattva* of the Tang period exist, this work is distinctive for the solid, athletic quality of the body.



During the Tang Dynasty, ceramic wares and figures were important funerary goods in China. Made of dense earthenware, eighth-century pieces were wheelthrown to standard proportions. The elegant, ample profile was usually covered with low-fire lead glazes. Amber, green, and blue were the dominant colors, giving rise to the name sancai, threecolor wares. Examples with splashes of blue on a white ground were somewhat unusual. The costly cobalt blue, imported from Persia, was dabbed on in a seemingly random manner which, when fired, resulted in a rare work of uncommonly bold and expressive power.







Guanyin, 11th century Chinese, Northern Song Dynasty (960-1127 A.D.) Wood with polychrome and gilt Height: 39 in. (99.2 cm.) Purchase 110:1947

Guanyin of Avalokiteshvara is a saintly Buddhist figure of Indian origin. Known in the West as the "Goddess of Mercy," Guanyin is actually a male bodhisattva, an all-powerful enlightened being. Identifiable by the small seated Buddha in his headdress, Guanvin remains in the world to aid the salvation of all mortals.

The figure's calm, sensitive face and informal but dynamic posture of royal ease express compassion and strength. Its ornate, princely attire is sculpted from blocks of wood, carved, painted, and

gilded to convey the movement of gently flowing silk and the sublime expression of enlightenment. With the exception of the right forearm and left hand, the sculpture is remarkably free of later repairs and reworking. The piece originally sat on an artificial rocky ledge, part of an elaborate and visually rich temple setting in North China.





Fish Swimming Amid Falling Flowers,

12th century
Attributed to Liu Cai, Chinese,
late 11th–early 12th century
Song Dynasty (960–1279)
Handscroll: ink and color on silk
10½ x 99¼ in. (26.8 x 252.2 cm.)
Purchase: William K. Bixby Oriental Art
Purchase Fund 97:1926

Among Chinese painters of fish and their watery environs, Liu Cai is celebrated for capturing the vivid movement of aquatic life in a detailed, realistic style characteristic of Song academic painting. In this scroll, several varieties of fish are rendered in evenly gradated washes overlaid with patterned textures of fine lines.

Soft and ephemeral, the waterplants are "boneless," drawn in transparent colors without lines.

The artist lived during the late Northern Song dynasty (960-1127), when imperial patronage of the arts was most active. A highly esteemed painter and poet, Liu Cai served the courts of two emperors for more than four decades. Although this painting has no signature or seals, its title and attribution to Liu Cai have a recorded history of more than 850 years. Treasured in the imperial collections of four dynasties, the scroll is a widely acclaimed masterwork of the Song period. It was acquired by The Saint Louis Art Museum from Prince Jun, the father of Puyi, the last emperor of China.





Wen Zhengming, Chinese, 1470–1559 Landscape in Rain, c.1540 Ming Dynasty (1368–1644) Hanging scroll: ink on paper 28½ x 12½ in. (71.8 x 32.7 cm.) Purchase: Friends Fund 91:1986

Wen Zhengming was a founder of the influential Wu school of literati painting. A celebrated sixteenth-century poet, calligrapher, and painter, the artist was teacher and mentor to two generations of Ming period artists in the Suzhou region of southern China. In the theory and practice of literati art, however, Wen Zhengming was highly esteemed not only in China, but also in Japan.

Paintings like *Landscape in Rain* were based on personal experiences:

I remember painting this years ago.

It was a time under a single lamp in wind and rain in a pine-wood cottage. The mud and mire made the path slippery. I did not go out, but instead sat waiting for my servant to return with wine...

The memories surrounding the landscape are intimate and fresh as the artist writes his first inscription on the scroll many years after painting it. Upon seeing the work again ten years later, Wen Zhengming writes these poetic images:

The tree leaves whistle
[in the strong winds]
The sound rising and falling
The door is ajar
The mist rises to the clouds...

Landscape in Rain explores a special mode of Song academic painting that fascinated Wen Zhengming throughout his mature period of the 1540s and 1550s. Following the tenth-century master Li Cheng, Wen Zhengming created a repertoire of images which convey the bleakness and desolation of deep winter. But unlike the still, leafless trees and forlorn landscapes that characterize his other works in the Li Cheng manner, this scroll portrays nature in transformation, images constantly changing in wind and rain.





Gaoquan Xingdun (J: Kōsen Shōtōn), Chinese, 1633-1695 Triptych: Cursive Script Calligraphy, c.1678-1692 Edo period (1615–1868) Set of three hanging scrolls: ink on paper Each scroll: 52 x 141/8 in. (132.1 x 36 cm.) Purchase: Funds given by

Mrs. J. L. Johnson, Jr. 115:1988 a,b,c

Gaoquan Xingdun, an eminent Chinese monk, poet, and calligrapher, began Zen training in China at the age of eleven. In 1661 he emigrated to Japan to join the assembly of his teacher Yinyuan Longqi (1592-1673) at the newly established Obaku Zen monastery of Manpukuji in the environs of the capital city, Kyoto.

Gaoquan flourished in Japan. In 1678 he founded the monastery Bukkokuji, becoming in 1692 Manpukuji's fifth abbot and thus the fifth Patriarch of Obaku Zen in Japan.

Obaku monks contributed widely to the arts and sciences in Japan, and their calligraphy was especially admired. Gaoquan's triptych, executed during his tenure as abbot of Bukkokuji, exemplifies the Obaku style in one-line Buddhist verses brushed in bold, large characters. Gaoquan's dissemination of Obaku culture via prolific writings, ink paintings, and works of calligraphy earned him the attention of the Emperor, and, after his death, the honorary title of National Teacher.



Pair of Bowls, 18th century Chinese, Qing Dynasty (1644–1911) Porcelain with underglaze blue and overglaze enamels Mark: Yongzheng reign (1723–1735) Diameter: 5¹⁵/16 in. (15.1 cm.) Diameter: 5⁷/8 in. (15 cm.) Bequest of Samuel C. Davis 1031:1940.1,.2

Exuberant dragons and phoenixes have long symbolized the vitality and power of Chinese emperors and empresses. The imperial emblems on these bowls are finely rendered in brilliant enamels and possess an exquisite jewel-like quality. Known as *doucai* or "contending colors,"

porcelain ware designs of colored enamels set over underglaze blue had been created at the court kilns of Jingdezhen since the fifteenth century. However, during the reign of the Yongzheng Emperor, the *doucai* method and the general character of ceramic production reached a superlative point. The six-character mark bounded by a double square on the foot of each bowl further distinguishes the quality of the vessels as befitting the highest imperial order.



Gaozong, The Qianlong Emperor, Chinese, reign 1736–1795 **Poem,** 18th century Qing Dynasty (1644–1911) Hanging scroll, gold ink on indigo-dyed paper 63 x 293/8 in. (159.8 x 74.5 cm.) Purchase: Funds given by Mrs. Jack A. Jacobs 80:1988

During the eighteenth century, imperial arts in China reached superlative heights under the patronage of the Qianlong Emperor, Gaozong. As befitting the role of patron, connoisseur, and collector extraordinaire, the Emperor was also an enthusiastic and prolific calligrapher and poet.

This poem was written in Gaozong's distinctive semi-cursive script. He employed opulent gold ink and rich indigodyed paper normally reserved for small handscrolls of Buddhist scripture. By enlarging greatly both format and characters, he ingeniously expanded the play between the secular poem and the brilliant gold and deep-blue materials so intimately associated with sacred writings. For the sumptuous imperial brush, Gaozong elevated his verse above the profane with stunningly decorative effect.

Chaogua, late 19th century Chinese, Qing Dynasty (1644–1911) Silk satin weave with gold and silk embroidery Length: 421/8 in. (107 cm.) Gift of Mr. and Mrs. F. Russell Fetté in memory of Helen Campbell Fetté 261:1986

The chaogua was a woman's sleeveless outer vest worn over fuller imperial court robes, and typically adorned with colored designs against a blue-black ground. The ensemble was completed by an elaborate crown, the golden and bejeweled phoenix coronet. During the Qing Dynasty, the wives of high officials wore the dress and emblems corresponding to their husbands' positions. The court bureaucracy was broadly divided into civil and military ranks. Primary insignia were the dragon and the large embroidered badge or "mandarin square," bearing a bird for the civil grades and a beast for the military.

The design of this *chaogua*, three imperial dragons, two ascending in front and one large rampant beast in back, was worn by wives of dukes, lesser nobles, and civil officials down to the seventh grade. The mandarin duck which graces the back of the vest is a symbol of felicity and harmony, and signifies the seventh civil rank.



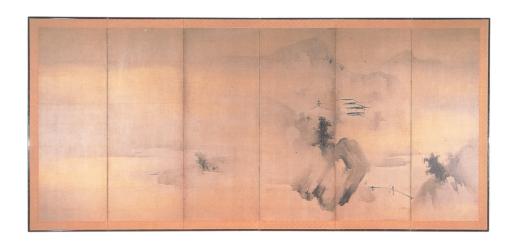
Amida Nyorai, mid-13th century Japanese, Kamakura period (1185–1333) Lacquered wood with gold pigment, gilt, and crystal insets

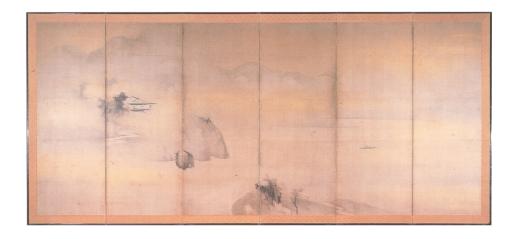
Height: 321/2 in. (82.6 cm.)

Purchase 132:1966

Amida – or Amitabha – is Buddha, Lord of the Western Paradise, the Pure Land into which all souls of the faithful are reborn. During the thirteenth century, Japanese Buddhist temples were largely supported by contributions from the populace, and in response to its patronage, images of worship were made more human, more approachable. Sculpted from fine woods and overlaid with lacquer and gold, the images had such descriptive details as eyes of sparkling crystal. The hands were modeled on tender gestures that would welcome the saved to Heaven. Considered among the finest of its type, Amida Nyorai is notable for its construction, style, and decoration, which point to mid-thirteenthcentury Kyoto origins.







Kaihō Yūshō, Japanese, 1533–1615 **Landscape,** c.1602 Momoyama period (1573–1615) Pair of six-panel screens: ink and gold on paper Each panel: 62 x 1391/4 in.

(157.7 x 353.8 cm.)

Purchase: Friends Fund 59:1962.1,.2

Born into a samurai (warrior class) family serving a regional clan, Kaihō Yūshō left home at a young age to train in one of the great Zen monasteries of the ancient capital, Kyoto. There he studied with Kanō Motonobu (1476–1559), one of the great painters of the day.

To evoke the image of a watery and mountainous scene, Yūshō drew on a long history of landscape painting in China and Japan. This tradition, called suibokuga in Japanese, relied primarily on effects obtained by saturating flexible animal-hair brushes with varying amounts of ink and water. Yūsho's monochromatic style recalls the work of Yujian, a medieval Chinese monk whose paintings were highly regarded in Japan. Yūshō can thus be placed in a long tradition in which the Buddhist notion of emptiness is expressed via the depiction of vast spaces, barren landscapes, secluded valleys, and distant mountain tops.

Masatsugu Kaigyokusai, Japanese,

c.1813-1892

Chago (Tea Measure), c.1870

Ivory with stain

Length: 63/8 in. (16.1 cm.) Signature: Kaigyokusai

Seals: Kaigyoku Masatsugu no in

Purchase: Museum Shop Fund 75:1989

Kaigyokusai was an Osaka sculptor who carved exquisite netsuke (toggles) of rare woods, hornbill, shell, amber, and ivory, all characterized by clarity of form and expression. Because of his personal wealth, the artist was free to use the choicest materials for his netsuke and larger works. He favored tokata, a lustrous ivory from Southeast Asia.

The sumptuous quality and sophistication of this tea measure suggest that it was made expressly for senchado, the steeped tea ceremony. As in all of Kaigyokusai's work, the design is thoughtful; here it reflects the artist's own deep understanding of tea.

Aoki Mokubei, Japanese, 1767–1833 **Kyusu**, datable to autumn of 1832 Edo period (1615–1868) Stoneware with molded inscription Height: 315/16 in. (10 cm.) Purchase: William K. Bixby Oriental Art Purchase Fund 126:1985

Although Mokubei is known as one of the finest painters of the late Edo period, he first attained fame as a potter of tea wares. His kyusu or small teapots fully expressed the literati values of simplicity and scholarship that were so closely associated with sencha, steeped tea.

This kyusu was one of a hundred such teapots created by Mokubei in 1832 for a large tea gathering to be held at Kitano Shrine in the spring of the following year. Mokubei died several days after the last firing. This is one of a few remaining teapots from the original one hundred.





Hine Taizan, Japanese, 1813–1869 **Spring Woods, Passing Rain**, 1856 Hanging scroll: ink and light color on paper

76 x 37 in. (193 x 94 cm.)

Purchase: Museum Shop Fund 31:1985

Chinese literati-style painting appealed to Japanese scholars, samurai, and merchants, who studied printed painting manuals and copied scrolls imported from China. Hine Taizan was one such assiduous student, and the result of his efforts is evident in Spring Woods, Passing Rain, one of the most important works he completed in his middle years. The landscape in clearing rain was painted on an exceptionally large single sheet of imported Chinese paper, which bears a repeated watermark of confronting dragons with a flaming jewel and rows of lozenges down the sides. In yet another link with China's great artistic traditions, the scroll's composition and brushwork evoke the paintings of the Chinese Wu school master Shen Zhou (1427-1509), whose style Taizan emulated throughout his life.



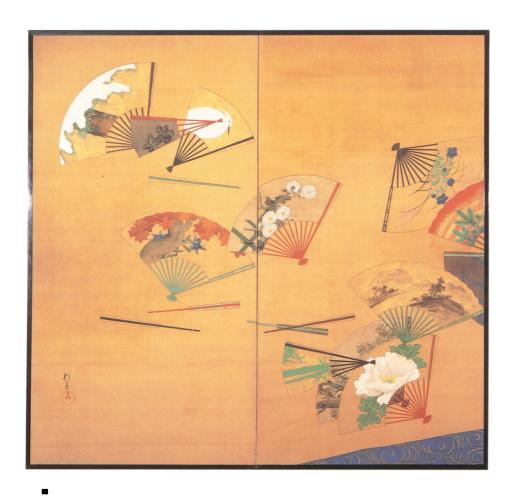


Nukina Kaiokū, Japanese, 1778-1863 Cursive Script Calligraphy, 1850 Edo period (1615-1868) Pair of six-panel screens: ink on paper Each panel: 501/4 x 203/8 in. (127.6 x 51.6 cm.) Purchase: Funds given by Mrs. Florence Morris Forbes 181:1987.1,.2

The calligrapher Nukina Kaiokū came from a provincial samurai (warrior class) family. His early childhood education featured training in the martial arts, notably archery. A strong artistic inclination, however, led him as a young man to travel in search of teachers versed in calligraphy, painting, and Chinese literature and philosophy. In the last years of his life, Kaiokū epitomized the erudite Confucian scholar. He was a respected authority on Chinese culture at a time

when Japan was about to experience a tide of cultural influence from the West.

A master calligrapher, Kaiokū chose for this pair of six-fold screens two classical Chinese poems, written in a script style known as sōsho, "grass" or "cursive," for the vigor and freedom of the brush. Intended to enliven an interior setting, Kaiokū's effective magnification of ancient Chinese compositions onto the large-screen format of the traditional Japanese screen reflects the assertive mastery of the artist in his maturity, and records for posterity his assiduous commitment to Chinese traditions.



Sakai Hōitsu, Japanese, 1761–1828 **Fans and Stream,** 1820–1828 Edo period (1615–1868) *Fusuma* mounted as a pair of two-panel screens: ink, color, gold, and silver on silk

Each panel: 67 x 35¹/₄ in. (170.1 x 89.5 cm.) Purchase: Friends Fund 140:1987 a,b

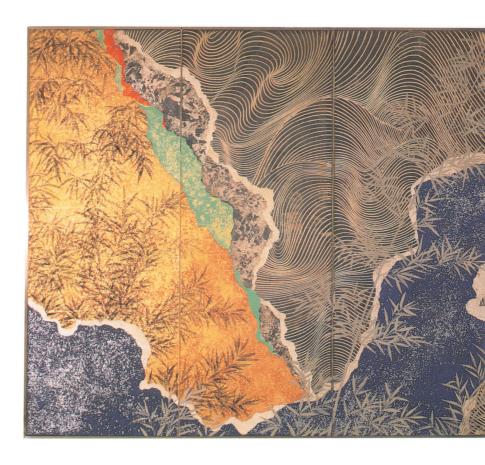
The general theme of *Fans and Stream* can be traced to the Muromachi period (1333–1573), when painted fans were pasted onto screens as decorations. In the Edo period, the great Rimpa-style artists

Tawaraya Sōtatsu (seventeenth-century) and Ogata Kōrin (1658–1716) enriched the painting of multiple fans with bold, innovative compositions, and infused their works with distinctively Japanese motifs. Sakai Hōitsu, an ardent admirer of Kōrin, later revived Rimpa, merging the highly decorative style with his own genius for design.

Hōitsu originally conceived this painting as decoration on *fusuma*, sliding room partitions, with thirty fans rendered directly on the silk of four panels. Unlike other works of the "folding fans and flowing stream" theme, in which the fans appear to float in waves, the artist arranged his fans as if tossed into the air



in a "scattered" manner. The four seasons are marked by native Japanese plants, from the prunus buds of early spring to winter's snow-covered cypress. Throughout the work, Hoitsu painted many of Rimpa's most famous artistic and literary motifs, including the waves at Matsushima, Uji Bridge, Mount Fuji, and the irises at the Eight-planked Bridge.



Matazō Kayama, Japanese, born 1927 **Tanabata** (Star Festival), 1968 Single six-panel screen: ink, color, gold, and silver on silk Each panel: 65½ x 24½ in. (166.3 x 61.3 cm.)
Gift of Mr. and Mrs. Matazō Kayama, The Japan America Society of St. Louis, and Dr. J. Peggy Adeboi 150:1987

Tanabata depicts the Milky Way from the ancient Chinese and Japanese romance of two stars, the Weaving Princess (Vega) and the Herdsman (Altair). According to legend, the lovers were banished to separate constellations in Heaven and allowed to meet but once a year, on the seventh night of the seventh month, joined by the Milky Way. The

Man'yōshū, an anthology of early Japanese literature, records their annual meeting in a poem:

... This evening when the autumn wind arises,

Swaying the pennoned reeds, stalk and hlade.

He in his red boat, many-oared
And gaily trimmed, bow and stern
Buffeting the white waves of the Heavenly
River

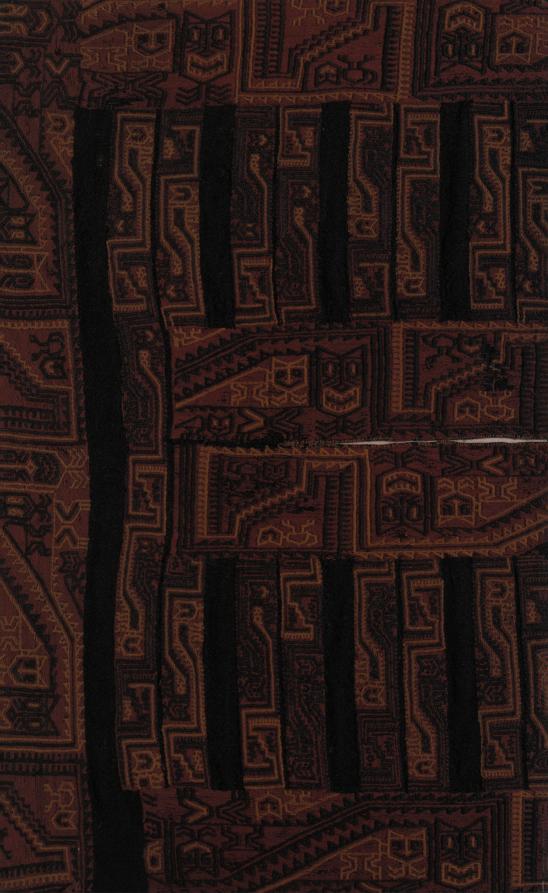
And crossing the swift and swirling waters, Will come rowing – the lone Star-man...

In *Tanabata*, the galaxy is depicted as a brilliant stretch of silver sprinkled across a jagged ground of deep blue. Slender bamboo in pale ink and silver washes over a sparkling section of rich gold bounded by billowing silvery waves;



a luminous crescent moon lies cradled in the undulating metallic lines. In Japanese lore, the moon is believed to reflect the image of a loved one who is far away. A rocky shore of light-blue pebbled aggregate is startlingly juxtaposed with patches of deep molten red and gold-dusted green.

Matazō Kayama is a leading artist of Nihonga, a modern Japanese style of painting. Although it is distinct from traditional art forms, Nihonga's themes, materials, formats, and styles allude to Japan's artistic past. In *Tanabata*, this is evident in the placement of raggededged colors and textures, which recalls *tsugigami*, patched decorated papers of various colors used for writing poetry in twelfth-century Japan.



Arts of the Americas, Africa, and Oceania



Poncho, 300–100 B.C. Peruvian, South Coast, late Paracas culture Wool embroidery on cotton 30 x 23% in. (76 x 60 cm.) Purchase 24:1956

Peruvian textiles of Pre-Columbian times are highly regarded for their extraordinary technique, color range, and complex design. In that elite group is this small poncho, one of many garments that would have been placed on the mummified remains of its owner. A skirt (mantle) and head strap also in the Museum's collection would have completed the costume dress for the deceased in his or her afterlife.

This weaving, which was created on a back-strap loom, consists of a solid cotton foundation with wool embroidery. As most New World cultures of the period, the Paracas venerated the cat. The poncho's geometric designs feature feline figures, most likely jaguars, with steppedfret tails, and smaller cats in profile. The scalloped bodies of the cats suggest raised hair, which, considered with the wideopen mouths and stares of several of the animals, implies a fearful expression. Their stiffening stances may be intended to symbolically protect their owner from danger.



Head, 600-900 Mexican, Yucatán peninsula, Maya culture Lime stucco with blue-green and red pigment Height: 121/4 in. (31 cm.) Gift of Morton D. May 150:1979

Figural sculpture often adorned the façades of Maya temples and government buildings during the classic period. This object and five other such works in the Museum's collection were found together in the southern Yucatán peninsula. They all were originally attached to façades by tenons at the back. The pieces' individualized expressions and heightened realism indicate that the Maya used this kind of sculpture as true portraiture, depicting members of ruling dynasties.

This well-preserved head is most likely the portrait of an aging ruler, as suggested by his protruding cheekbones, receding and toothless mouth, bulging

eyes, and long curving nose. The extended eyes indicate that the individual may have suffered from goiter disease.

Viewed from a 180-degree perspective, this work of art is enlivened by the play of planar edges and changing shadows which emerge upon approaching the sculpture or moving around it. Such visual sensations were intended by the artist, who understood well the affective power of shadow and line in relation to the changing perspective of the viewer.





Palma, 600–900 Mexican, Gulf Coast Gray volcanic stone Height: 24 in. (61 cm.) Gift of Morton D. May 385:1978

Palmas were associated with a ritual ball-game that was widespread in the Pre-Columbian world. Gambling and human sacrifice were important aspects of the game which, if successfully played, affirmed political power and good relations with the gods; production of maize depended on the latter. This stone sculpture most likely represents a wicker accoutrement which would have been placed on a player's U-shaped belt, extending from the front waist to the chest.

The soaring quality of this exceptional work of art results from its feather or

bat-wing shape. Two bats carved in relief on one side echo the wing motif; moreover, the animals' wing sections repeat the general shape of the object. On the opposite side, intertwining snakes in relief complete the carving. Their interlocking tails probably depict the act of reproduction, underscoring the fertility aspect of the ball game and its rejuvenating function.





Old Man Leaning on a Staff, c.1200 Mexican, Gulf Coast, Huastec culture Sandstone Height: 22% in. (57.5 cm.) Gift of Morton D. May 361:1978

The Huastec people of northern Veracruz, Mexico, are best known for slab-like, three-dimensional stone sculpture that incorporates dual imagery. The subtle contours of the fully fleshed side of this piece are juxtaposed with the intricately carved bones and joints of its skeletal counterpart, creating a figure whose lifedeath, youth-age contrast is typical of the art of Pre-Columbian cultures with

a dualistic world view. This dualism is formally reiterated by the figure's gaze upward toward the sky and the countering staff which links it to the earth. The Aztecs, who conquered the Huastecs in the mid-fifteenth century, may have incorporated certain Gulf characteristics into their three-dimensional stone carvings, such as a slabular quality, richly incised patterns, and an overall sense of balance.



Jaguar Pectoral, 1200–1500 Mexican, Central Highland, Mixtec culture Stone and shell inlay on wood Length: 6½ in. (16.5 cm.) Gift of Morton D. May 163:1979

One of the most prevalent motifs in Pre-Columbian art is the jaguar, an animal venerated from Olmec times onward and associated with kingship. In this pectoral, the artist has emphasized eyes, claws, and teeth to convey the power of the feline.

In terms of sculptural realism, the animal's muscular essence has been successfully captured with a massive rendering of the neck and short, stocky body, which is faceted with tiny pieces of green turquoise to represent the skin pattern of the jaguar. Collar and tongue are made of coral, while the eye is black jet. Teeth and claws of white shell complete the mosaic.



Polychrome Plate, 1200-1500 Mexican, Mixtec culture Earthenware Diameter: 9 in. (23 cm.) Purchase 85:1950

Mexico's Central Highland cultures began to develop their complex ceramic tradition as early as 1500 B.C. Ranging from organic to abstract and utilitarian shapes such as this, most earthenware was deposited in burials to accompany the deceased on their journey to the underworld.

This beautifully shaped and painted vessel is carefully organized in a concentric pattern, with a hieroglyph-like central motif surrounded by borders and abstract signs. The circle of designs isolated by

the interior silver and the exterior burnt orange borders symbolizes the sky band. Mixtec day signs such as "flint knife," "reed," and "eagle" encircle the rim. The total composition suggests a sun pattern with a solid inner core, radiating energy in the striated borders.

Female Figure, 1300–1400 Mexican, Central Highland, Aztec culture Wood, pigment Height: 20% in. (53 cm.) Gift of Morton D. May 381:1978

Rarely do collections of Pre-Columbian art from Mesoamerica include wood sculpture, due to poor preservation conditions underground. This unusual example may depict the Aztec goddess of the water, Chalchiuhtlicue, whose name means "She of the precious jade skirt."

Remaining black and blue pigments on the headdress and skirt indicate that the image was once completely painted. Originally, the central disc-shaped plaque which the figure holds may have been inlaid with shell and jade, or, more likely, pyrite or obsidian mirror. Mesoamerican goddesses often are associated with mirrors used for divination, since they were assumed to be capable of seeing the future in the mirror's smooth, reflective surface.

Unlike the more naturalistic style of Maya sculpture, this object exhibits a rather hieratic and stiff style, emphasizing the frontal view. The vertically oriented figure is bisected proportionally by horizontal lines sustained by the plane of the head, hairline, shoulders, and the skirt's bottom edge.





Double-Chambered Whistling Vessel, 1400-1532

Peruvian, Central Coast, late Chancay culture Cream-slipped earthenware

Height: 12 in. (30.5 cm.) Gift of Morton D. May 370:1978

Hand-crafted ceramics comprise one of the largest categories of Pre-Columbian art to have survived. Peruvian examples from the period usually feature complex polychrome painted decoration. Yet in this example the artist has concentrated strictly on the form of the vessel and its linear compositional devices, established by the edges. The circular rims of the two chambers are reinforced by the curve

of the strap connecting the spout with the bird. The chambers rest lightly on annular footed bases which repeat in a perpendicular position the chambers' disc rim shapes. The daringly tall spout tapering on its ascent is counterbalanced by the mass of the low-perched bird.

Vessels such as this were made to whistle. When water was passed from one chamber to the other, or when someone blew into the spout, the whistle outlet on the chamber with the bird emitted a piercing sound.



Effigy, 15th century
Caribbean, Dominican Republic,
Taíno people
Wood
Length: 24 in. (61 cm.)
Purchase: Friends Fund and Primitive
Arts Society Fund in honor of Morton
D. May 168:1981

This Zemi (Cemí) wood effigy from the Dominican Republic belongs to an indigenous Pre-Columbian art tradition that was widespread in the Caribbean. Throughout the region, Zemi figures were crafted with similar stylistic characteristics, including the emaciated treatment of the limbs. The frozen gaze of the skull contrasts dramatically with the animated and contorted positions of the arms and legs. The underside of the sculpture displays stylized ribs in a relief of chevron patterns, further emphasizing death.

This object was meant to be held for, when placed in the hands, an easy grip is achieved. It is likely that the effigy was part of a ritual which may have involved blood or human sacrifice. Such rites were common on the mainland of Mexico, where among the Maya and Toltec larger stone images of similar shape served as receptacles for human heart sacrifice. A trough on the belly of those mainland figures, recalled by the platform on this effigy, would hold the offering.



Seed Jar, 1100-1300 American, New Mexico, Anasazi people Earthenware, black and white pigment Height: 10% in. (27 cm.) Gift of Mr. Edward Harris 175:1981

Tall shouldered vessels distinguish the earthenware traditions of the ancient Anasazi peoples of the American Southwest. Many were used for storing water. This example, however, was most likely used for storing seeds, since it lacks the short-necked rim of the water vessels.

Fine brushes made of yucca fiber were used to paint the complex geometric design. The motifs include interlocking frets in two bands with white lightning patterns in between, highlighted by a black background. The fret patterns are composed of tiny white squares with dots at the centers. These square shapes may represent corn kernels, and the lightning motifs may be symbolic of rain. Thus, the water and seed subjects may make reference to agriculture and fertility.



Bowl, 950-1150 A.D. Mimbres people, New Mexico Earthenware, pigment Diameter: 91/8 in. (23.1 cm.) Purchase 113:1944

Mimbres people were part of a vast trade network in the greater Southwest. Their pottery tradition is principally a blackon-white style and often depicts complex representational scenes. Some of these are multifigural and narrative, while others, like the Museum's example, consist of just one figure painted on the interior of a bowl. While some finely painted bowls were used in daily life, many were made specifically for mortuary use.

The central, concave area of the bowl's interior depicts a bat with outstretched wings. For Pueblo peoples, as well as their Mesoamerican neighbors to the south, this nocturnal animal is a messenger of death and a creature who accompanies the dead in the underworld. On some Mimbres pots, the bat creature appears as a human, with bat wings. Here the bat is fully animal in form, but has rabbit ears.



Blanket, 1865–1880 American, New Mexico, Navajo people Wool with indigo and red aniline dye 49% x 673% in. (126 x 171 cm.) Gift of Mrs. H.H. Bright 99:1975

Before the seventeenth century, the Navajo migrated from the upper plains of North America to the Spanish-occupied Southwest. They probably were taught the art of weaving by Pueblo neighbors who sought refuge in Navajo communities after their late seventeenth-century revolt against the Spanish.

This particular blanket was most likely woven during a transitional period (1868–1890) after the Navajo were incarcerated at Fort Sumner, near Bosque Redondo, New Mexico, and returned to their homelands. While in captivity, they were influenced by the Mexican style of weaving that emphasized serrated edge designs as seen in this textile at the centers of the diamond shapes. The horizontal composition of the three rows of lozenges refers back to the earlier classical period (1650–1868), while the verticality of the serrated lines anticipates the transitional style. Classified as a *serape*, this textile would have been draped across the shoulders of its male owner or used as a sleeping blanket.

Maria Martinez, American, San Ildefonso, Pueblo, 1881-1980 Plate, c.1943-1956 Slipped earthenware Diameter: 14½ in. (37 cm.) Gift of Mr. and Mrs. Charles Shucart in memory of Margo Jester 526:1982

After several centuries of submission to the colonial Spanish and Americans, the quality of Pueblo pottery deteriorated and production declined. At the turn of the century, however, a revival spirit emerged as a number of potters experimented with old and new designs and forms. Maria Martinez began producing pottery with her husband Julian in 1907. After his death in 1943 she worked with her daughter-in-law Santana Roybal, with whom she created this masterpiece.

The plate dates to the period when-Maria preferred to work in the popular black-on-black style. The feather motif at the center is derived from similar motifs on prehistoric Mimbres vessels found in turn-of-the-century archaeological excavations.



storms.

American, California, Yokuts people Attributed to Lucy Pete Fisher Epicampes regens, sedge root, bracken fern root

Diameter: 1834 in. (47.5 cm.) Purchase: The Western Art Purchase Fund 40:1987

Known for the fine precision of their work, the Yokuts were among the most accomplished basket makers of California. This coiled basket combines cloud patterns with swirling lightning motifs that extend from the rim to the base. The Yokuts, who occupied the southern portion of the great San Joaquín Valley, were dependent on the rains for their livelihood, which accounts for their artistic portrayals of clouds

and lightning, implying oncoming rain-









Potlatch Copper, c.1800–1850 North American, British Columbia, Tsimshian or Kwakiutl people Copper, paint Height: 43½ in. (110.7 cm.) Gift of Morton D. May 268:1982

Northwest Coast Natives developed a unique painting and sculptural style that relied on a continuous line and curvilinear composition to render images in a stylized fashion. This large potlatch copper embodies that aesthetic tradition in its depiction of a raven, the preeminent character in Northwest Coast mythology.

On the front of the copper, two large eyes loom from the upper portion, while the beak, wing joints, and talons appear beneath them. The back side shows the raven painted in red in an ambiguous style that combines profile and overview perspectives, also typical of Northwest Coast art.

Potlatch coppers were prestige items often bearing a family crest and thus legitimizing an individual's status in the clan. Coppers could be passed on to heirs, crafted to mark an important family event such as a birth or marriage, or employed as a symbol of wealth and conspicuous consumption when broken into pieces and given away to members of other clans.

Shaman Figure, 1880s North American, British Columbia, Haida people Wood, paint Length: 22 in. (56 cm.) Purchase 132:1976

This superlative portrait of a shaman (religious practictioner) reclining in death is one of four such models known. The others, in the American Museum of Natural History, The British Museum, and the Princeton Art Museum, are so close in style to the Museum's example that they are undoubtedly by the same hand. All are attributed to the Haida artist Gwaytihl, from the village of Massett, a master carver who worked at a time when commissions from white patrons for models of the arts and customs of the past had replaced the monumental totem poles and other traditional works done by previous generations of artists.

The figure wears a fringed dance skirt. His bent legs extend up through the skirt, while his feet appear beneath the skirt's fringes. The artist has represented the figure in an extreme state of emaciation, indicated by the prominent collarbone and ribs, the concave abdomen, and the sticklike arms and legs. The face is carved with the skin taut against the bones and the teeth revealed. As a portrait of death and suffering, its compelling realism is of a kind seldom found in Native American art.





Head of an *Oba*, 15th–16th century African, Nigeria, Benin Bronze Height: 81/8 in. (20.8 cm.) Purchase 12:1936

Bronze casting in the African Kingdom of Benin reached a high level of virtuosity by the fifteenth century. Artists were the property of kings (Oba), who counted on their talents to cast images that would sustain the political authority of the royal

line. This sculpture is an example of the early style of that tradition, characterized by heightened realism. In ritual contexts, the casting would have been placed on a dais, and an elephant tusk carved in relief with scenes from the life of the monarch would have projected from the hole on the top.

The elaborate coral-bead cap and collar express the king's power. Coral was considered the property of the divinity of the ocean, and by extension, of his living representative, the king. The combined power of the spiritual undersea world and the earthly domain controlled by the *Oba* ensured the inviolability of the state.



Headrest, late 19th century African, Zaire, Yaka people Wood, copper Length: 85% in. (22 cm.) Purchase 20:1942

The large leopard image and smaller relief carvings of animals on the annular base, including a bird at right, comprise the two parts of this articulately sculpted headrest. Copper nail heads on the leopard's face and traces of three similar heads may represent the animal's spots.

This headrest was kept in the sleeping room of a chief, who would place his head on the leopard's back; the use is substantiated by a dark patina. Often, packets of protective medicine called musau were attached to headrests to

protect their royal owners from witchcraft. The chiefs themselves were believed to possess powers of witchcraft, and were able to transform themselves into leopards to punish offenders to their office, which often included witches. The leopard spirit empowered the chief; the bird images' aerial view and the quadruped animals' view in front and behind gave the chief omniscient vision even while he slept. Additionally, the bird may have been a symbolic messenger of the chief, for in African art birds frequently are associated with witchcraft.

Headdress, late 19th century African, Nigeria, Eket people Wood, basketry, black and white pigment Height: 29½ in. (75 cm.) Gift of Morton D. May 274:1972

This object combines woven art and subtractive sculpture in the vigorously expressionistic style of the Ibibio-related peoples. The headpiece was most likely worn by young male dancers of the Ogbom secret society at masquerades held in honor of the great earth goddess Ala or Isong. To complete the costume, a body suit of raffia or cloth would have concealed the masquerader's identity.

The dramatically concave-cut facial planes of cheeks and chin are countered by the vigorous thrust of the quartersphered forehead and echoed in the curve of the nose. Three black triangular forms pointing downward at the top of the forehead, the base of the neck, and on the carved pedestal determine the vertical axis. The figure's posture suggests downward movement and conveys a sense of surefootedness. This stance contrasts with the flexed positions of arms and legs, as if the figure were preparing to spring. Such upward motion is echoed in the arching black eyebrows and the upswinging curve of the black design painted at the back of the head. When reviewed in profile, the sculpture emerges as an image of opposing motions within a highly integrated serpentine contour.



Reliquary Figure, 1880–1910 African, Gabon, Kota people Wood, brass, copper, iron Height: 24½ in. (62.2 cm.) Purchase: Gift of the May Department Stores, Mr. and Mrs. Alvin S. Novak, Morton D. May, Ernest Anspach, S. Thomas Alexander, S.Thomas Alexander and Michael Roth, J. Lionberger Davis, Jerry O. Wilkerson, and Bequest of Morton D. May, by exchange; Museum Purchase and Friends Fund 23:1989

Sculpture such as this Kota figure was eagerly sought by collectors at the turn of the century, and to this day retains a high value in the repertory of African art. This type of figure inspired artists like Picasso and Modigliani, both of whom appreciated the highly abstract geometries that African artists used to render facial composition. The object derives sculptural power from exploiting the horizontal plane of the crescent-shaped coiffure, the axis line established by the slit eyes, and the suggested line between the two side points of the lower lozenge. The overall horizontal composition is dramatically countered by the iron striations extending downward across the cheeks from the corners of the eyes.

In context, this figure would have been placed within an open bark container of ancestral bones with other similar objects, on a porch attached to a lineage house. Empowered by the bones, such items protected the householdfrom outside danger and likewise insured its prosperity. The arms akimbo gesture implied by the figure'slozenge shape cautions visitors to stop. The warning is compounded by the shiny surface of the brass appliqué, for amongst the Kota, brightly reflecting objects are considered dangerous.



Reliquary Figure, before 1910 African, Gabon, Fang people Wood, iron, brass, palm oil Height: 193/8 in. (49.4 cm.) Purchase 23:1942

At one time, these figure carvings (bieri) of the Fang were placed on bark baskets (nsuk) filled with the bones of ancestors. The nsuk were in turn set within lineage compounds, where they marshalled the ancestors' spiritual power to ensure the well-being of the living household.

The strictly imposed symmetry of this sculpture, established by the central axis running in a line down the center of the forehead, through the nose, and between the breasts, is a remarkable artistic device which divides the carving into two opposing halves. Such a sculptural contrast stands as a metaphor for the nature of vitality, which the Fang view as consisting of oppositions. Placement of the infantile-shaped head and broad, high forehead on a fully developed adult body represents one set of opposites. Taken as an ensemble, the smooth, polished wood figure seen against the lackluster of the bark container would have created another set of opposites, thus insuring vitality. The minimalist treatment of the feet, legs, arms, and chin suggests that the object was made by the southern Fang.





Maternity Figure, middle 20th century African, Yoruba people

Wood, indigo

Height: 161/8 in. (41 cm.) Purchase: Friends Fund 68:1989

One of the most powerful motifs of Yoruba civilization is that of the mother and child. Although this object suggests a specific reference to the creative potential of women, it communicates more generally the concept of ashe, which means to create out of nothing. Ashe, the power to bring about great things including each new generation, sustains the vitality of Yoruba culture.

In this singular masterpiece in the Igbo Mina style of North Central Yorubaland, the artist has articulated body parts and negative spaces in architectonic terms realized through acute angles and "V" shapes. The angle of the feet and lower legs to the ground plane suggests

that although the figure is resting, she is poised for action. The generosity of the female, and by extension Mother Earth, is indicated by the elongated breasts which literally cascade into the waiting infant's mouth. The dynamic qualities of sculptural detail and mass are fitted into an overall syntax of form which conveys ashe, the power to create.

Blue, the color of the divine in Yoruba cosmology, distinguishes the mother's head and sinuous coiffure. The stylized double-celt stool on which she sits suggests that she is supported by the god of thunder, Shango. This sculpture was most likely commissioned by a woman to give thanks to Shango for her fertility. Thus, the object may have been intended for an altar dedicated to the deity.

Canoe Prow, c.1800 Polynesian, New Zealand, Maori people Wood Length: 21¹/₄ in. (54 cm.) Bequest of Morton D. May 1558:1983

The Maori, inhabitants of New Zealand since the eleventh century, are a strongly tribal people whose belief in ancestral mythology is reflected in the treasured wood, stone, and bone sculpture that is their artistic trademark. Maori craftsmen strive to incorporate authority, fear, and power into their works while maintaining distinct tribal styles. This prow, or *tauihu*, once adorned a fishing canoe, its riveted eyes and protruding tongue creating a fierce being who would ward off evil and protect the canoe's occupants.

Ancestor Figure, early 19th century Melanesian, New Guinea, Astrolabe Bay Wood Height: 511/8 in. (130 cm.) Gift of Morton D. May 43:1977

This rare figure sculpture is noteworthy for its composition, particularly the manner in which the primary sculptural force converges on a vertical line suggestive of downward motion. The bird's beak and the ancestor's elongated nose, extended chin, plaited beard, and arms resting firmly on hips all reinforce the downward direction of the composition. The bird's beak implanted in the cranium is a widespread motif in Melanesian artistic traditions. It is frequently associated with the practice of head hunting.





Hook Figure, early 20th century Melanesian, New Guinea, Middle Sepik Wood

Height: 921/8 in. (234 cm.)

Bequest of Morton D. May 1319:1983

This example of a hook figure was carved by the Arambak people, dwellers of New Guinea's Middle Sepik region along the Karawari River. The spirit forces which inhabited such power figures were consulted by shamans, individuals who had direct contact with the spiritual world, to identify the right times for head-hunting forays. The objects were kept in sacred men's houses, away from the view of women and children.

The linear, emaciated treatment of the human figure is intended to convey the idea of death. Although the ribs are portrayed in profile, they are presented frontally. Above the rib section is the head, which may represent that of an intended victim of the foray. Echoing the curve of the ribs, the bird's head and its projecting beak arch over the carved head. In Middle Sepik cosmology, the bird, specifically the cockatoo, is likened to the headhunter in that it seeks the fruit of trees. Tree stumps and limbs are metaphorically bodies and limbs of men, while the fruits are likened to human heads. Thus, like birds, warriors in feather dress hunt the fruit of humankind, the head. In this magnificent and ominous object, the bird's beak is poised as if to pick to pieces the human head of the carving.



Memorial Pole, 20th century Melanesian, New Ireland, Malanggan people Wood, fiber, operculum with red, black, and white pigment Height: 94½ in. (240 cm.) Gift of Morton D. May 60:1977

New Ireland peoples are renowned for their intricate and complicated figure carving. Sculptural images such as this were crafted as memorials to the deceased, to ensure their safe passage to the spirit world. Interlacing snake and birdlike forms and lozenge-shaped masks throughout the pole make it a superb example of openwork carving. The upward-moving composition is crowned by a type of ancestral spirit mask whose eyes of operculum stare imposingly at the viewer. The artist has painted the individual animals and faces in different colors in order to distinguish each one in this complicated matrix of form.



Godstick, late 18th century Polynesian, Hawaii Wood Height: 12 in. (30.5 cm.) Bequest of Morton D. May 1532:1983

Though small in scale, this well-carved sculpture renders the various body masses in a monumental style by emphasizing the massive head, broad shoulders, and wide calves and feet. Such a representation is consistent both with ancestor worship and with the respect of the living for the deceased elders and their obvious physical and psychological strengths. The large scooped-out eyes and grimacing mouth reinforce the object's patriarchal quality. The head crest most likely represents a raffia woven crown, which highstatus elders were entitled to wear. These figures were placed on the thatched roofs of sacred shrines or impaled in the ground for ceremonial functions.

Breastplate, early 19th century Polynesian, Fiji, Rewa District, Viti Levu Pearl shell, whale ivory, sennit Diameter: 9 in. (23 cm.) Bequest of Morton D. May 1557:1983

In Fijian tribal society, clothing and ornaments denoted status and prestige. Large breastplates of pearl shell and whale ivory were among the most impressive ornaments worn by powerful chiefs in battle and on important ceremonial occasions.

In this superb object, the ivory has been carefully split into seven plates, riveted together with ivory pegs, and inlaid with highly polished shell to create a dazzling convex ornament to hang around a chief's neck. The alternating circular and linear design elements, along with the juxtaposition of dark and light colors, create a formal artistic tension that is elegant in its simplicity.







European
Painting
and Sculpture

Workshop of Roger of Helmarshausen,

German

Crucifix Figure, c.1130

Bronze

Height: 7 in. (17.8 cm.)

Purchase 73:1949

The creator of this bronze figure of the crucified Christ did not find his model in nature. As a medieval artist, he looked instead to other works of art, especially liturgical furnishings, because he believed that such precious objects possessed a greater authority than the imperfect forms found in the everyday world. The model in this case was a group of eleventh-century ivory carvings. Undistracted by the confusion of nature, the sculptor concentrated on the essential elements of the figure, refining forms to their simplest geometric equivalent. Thus, the body of Christ is composed of a sequence of smooth cylindrical and spheroid shapes, incised with regularly spaced lines to suggest the ribcage, strands of hair, and other details. The simplicity of these abstract forms imparts to the piece a grandeur and solemnity that belie its diminutive size. At the same time, the sensitively modeled facial features bespeak the humanity of Christ and his suffering, an aspect emphasized by the bleeding wound scratched into the side of the torso.

This sculpture is probably a product of the workshop of Roger of Helmarshausen, an important and influential artist who worked near the year 1100. His name is known from a signed portable altar made for the Bishop of Paderborn. Some scholars of medieval art see the master's hand in this work, while others assign it to an unknown follower. In either case, this tiny figure is an outstanding example of both the technical finesse of the bronze caster and the expressive power of a divine vision.

Enthroned Madonna and Child,

12th century French, Auvergne Polychromed wood

Height: 35% in. (90.4 cm.) Purchase: Friends Fund 279:1952

One of the most interesting types of Madonnas from the medieval period is the "Throne of Wisdom" version, characterized by a seated, frontal Madonna who in turn serves as a throne for her Son. The name comes from the Latin sedes sapientiae, a commonly used appellation for the Virgin Mary which is taken from the Book of Psalms and refers to Mary's role as the vessel that bore the Son of God. It is this role that is underscored in "Throne of Wisdom" Madonnas, not the Virgin's maternal relationship with her Child.

In order to represent the Virgin as vessel rather than mother, the artist who created this wood sculpture chose particularly rigid poses. Mary's form repeats the lines of the throne on which she sits, and the flat plane of the Child's back echoes that of His mother. He stares straight ahead; there is no intimate play between mother and Son.

This piece, originally polychromed, is representative of Romanesque sculpture in a number of ways. Its anti-naturalistic treatment of the two figures, while appropriate to the theme, is also typical of French art of the eleventh and twelfth centuries. The drapery folds that cascade in relatively shallow waves across the Virgin's shoulder and back are characteristic of this style as well. Although beautiful in themselves, their purpose is to enhance and embellish the Madonna rather than represent actual cloth whose voluminous bulk could obscure the form beneath.





Diptych with Scenes of Christ's Passion, 13th century French

Ivory 8 x 6¾ in. (20.5 x 17.3 cm.) Purchase 183:1928

Ivory, a precious and easily carved material, was a popular medium among medieval artists, since it allowed great detail and visual complexity. This work, a small devotional diptych, is derived from a form originally used by Roman and Byzantine emperors for tablets commemorative of imperial acts. The piece was probably used in private prayer and, like much of medieval sculpture, originally was painted.

Scenes of Christ's Passion, that is, the events immediately leading to his betrayal, arrest, and execution, were frequently depicted in small-scale objects of this sort. The diptych's narrative begins on the lower left, where Judas is tempted and then paid for betraying Christ, which he does in the third scene.

Judas hangs himself, Christ is arrested, and Pilate washes his hands. The story continues on the right of the second register, where Christ is tormented, bears His cross to Calvary, is crucified, and then is taken down from the cross, buried, and mourned. The second level ends with the scene of an angel telling the three Marys who come to the tomb that Christ has been resurrected. The upper register begins on the left, where Christ goes to purgatory to release those born before Him who were to be saved. This scene is unique in the diptych because it continues into a second compartment, where the hell-mouth consumes the damned. The final four scenes depict Christ's appearance to Mary Magdalene, the Virgin Mary with the disciples, the apostle Thomas verifying Christ's wounds, and the Ascension of Christ, represented by a hem and two dangling feet. All the scenes are contained in architectural compartments which recall the parts of a church and may indicate that the artist worked from an illuminated manuscript as a model.



Apocalyptic Scene, 1279-1285 Italian, Paduan school Tempera and gold leaf on parchment 6¾ x 4¾ in. (17.3 x 12.1 cm.) Purchase 117:1952

The most plentiful examples of medieval painting are contained in hand-painted religious books for liturgical and personal use, and include full-page illustrations as well as large initials that frame smaller images. This decorated initial, cut down from its original size, most likely accompanied a passage from the Book of Revelation, a work filled with vivid descriptions of the end of time, the apocalypse.

The setting includes a barren mountain and a religious structure. Two figures, perhaps angels, blow horns while a river of flame issues from the mouth of a dog-like creature on the right-hand side. Size relationships are grossly distorted, and nature's forms have been dramatically altered, resulting in a dramatic

vision of time in which surface display and richly patterned forms take precedent over the details of the visual world.

The scene was executed on parchment using tempera paint, ground color suspended in egg yolk. The process of preparing parchment required scraping and beating an animal skin until it was thin and its surface smooth. A gluemixture called sizing was then painted onto the page to ready it for the application of gold leaf. The gold was beaten into a very thin sheet, which was laid on to the vellum with a brush. The artist then burnished the gold with a tool, often a tooth attached to a handle, until it had a highly polished surface.

Madonna and Child, 14th century

French, Burgundy Limestone

Height: 745/8 in. (189.7 cm.)

Purchase 2:1930

Perhaps the single most frequent sculptural group of the later medieval period was the Virgin and Child. Representations of Mary appear in many types and forms, since she was the Queen of Heaven, the mother of Christ, an intercessor for prayers to God, an object of prayer herself, the patroness of many cities and guilds, the ideal of feminine virtue, and the model of the courtly lady.

During the thirteenth and fourteenth centuries, various regional French schools developed physical types of the Madonna and Child that served as models for the depiction of that theme. In eastern France, Madonnas with plump, wide faces wearing serious expressions predominated. Their bodies were heavy, and drapery was defined by relatively shallow folds that fell in even rhythms revealing the rather ample forms beneath. As exemplified by the St. Louis piece, this regional type of Madonna often incorporated elements of the courtly queen model that originated in Paris and the Ile-de-France, features such as a veil and crown. This figure's overall elegance, while not delicate, also derives from the Ile-de-France model; it is achieved through the long, curving sweep of the composition, from the fleur-de-lis crown down through the robe's gentle, supple folds.



Tomb Relief, 14th century German, Odenwald region Sandstone 68¾ x 40 x 6 in. (174.6 x 101.6 x 15.2 cm.) Purchase 95:1932

European churches and monasteries were often repositories of sepulchral reliefs and sculptures created for wealthy families. The art works could be located within a family chapel, as this relief once was housed in Steinbach Abbey in the Odenwald region, not far from Frankfurt. The piece was displayed either on the floor or vertically upon a wall. It portrays a brother and sister, Elisabeth and Ulrich von Erbach, the children of Count Eberhardt Schenk von Erbach (d. 1377).

The tomb, carved in rather shallow relief, shows the tendency for elongation and the elegant lines typical of the Gothic style. Moreover, it is a good record of contemporary fashions, and was reproduced in a nineteenth-century treatise on the history of costume. The sister wears a long gown that fits tightly to the hip, with an off-the-shoulder neck and long tassels at the elbows. The brother's clothing is also close-fitting, with a tunic belted at the hip and tassels similar to his sister's.

The inscription surrounding the two figures is carved into a scroll that unfurls around the edges of the relief, ending in the center. Elisabeth stands upon a dog, a conventional symbol of fidelity, while Ulrich stands atop a lion, a familiar heraldic animal. Above their heads are family coats of arms.





Orcagna (Andrea di Cione), Italian, c.1308–1368

Madonna and Child with Saints, "The Sterbini Triptych," c.1345 Tempera and gold leaf on panel 16 x 17½ in. (40.7 x 44.5 cm.) Purchase 51:1926

Orcagna was one of the most prominent painters, sculptors, and architects of the Florentine Trecento. In this richly adorned triptych, at one time part of the Sterbini collection in Italy, the Queen of Heaven hovers within an almond-shaped field of golden rays called a *mandorla*. She is attended by six angels and a group of saints including Peter, Paul, John the Baptist, Francis of Assisi, and Mary Magdalene.

Like many of his contemporaries, Orcagna rejected the humanized naturalism of Giotto in favor of a style given to flattened figures, strong contours, intense colors, and unnatural space. Lest the viewer be tempted to read recognizable space into this work, the artist has asserted the flatness of the picture surface through beautifully punched borders that echo the lines of the frame. Thus, Orcagna presents a vision of the resplendent Madonna enthroned in the heavenly realm, holding before her the Son whose incarnation promises salvation to the believer.



St. Christopher, late 15th century French, Burgundy Limestone Height: 31 in. (78.7 cm.)

Purchase: 3:1934

St. Christopher was one of the most popular Catholic saints for personal veneration and artistic representation. The name means Christ-bearer, and Christopher's fame stems from his having carried the Christ Child across a deep and dangerous river. Tradition maintained that Christopher, originally named Reprobus, was a man of unusual height who sought to serve the mightiest ruler on earth. He was instructed by a hermit to build a hut beside a particularly treacherous river and, by ferrying people across it, he could serve Christ, the mightiest ruler. One night, a child asked Christopher to carry him across. When the man was barely able to carry the child, Christopher asked why He was so heavy. The child replied that He had

created the world and carried all its worries. After this experience, Christopher, now a Christian, converted others to the faith.

This limestone fragment is missing the figure of the infant Christ normally shown atop the saint's back. The staff, a traditional attribute of the saint, is also missing. Our piece came originally from around Dijon, France, a thriving court center in Burgundy between the thirteenth and fifteenth centuries. Burgundian sculpture of the late fifteenth century is characterized by great attention to naturalistic detail, as can be seen in the treatment of the facial wrinkles and ringlets of hair. Most famous among the Burgundian sculptors was Claus Sluter. Although it is unlikely that this piece is by Sluter's hand, it was a product of that same court circle that created some of the greatest examples of late Gothic sculpture. The sensitivity of facial expression and the sweeping form of the saint attest to the skill of the sculptor.



Piero di Cosimo, Italian, 1462–1521

The Madonna and Child Enthroned with St. Peter and St. John the

Baptist, St. Dominic, and St. Nicholas, c.1485–1490

Tempera with oil glazes on panel
65½ x 44½ in. (166.4 x 113 cm.)

Purchase 1:1940

The Renaissance mastery of light and space is nowhere more in evidence than in this altarpiece. The painting is marked by richness of color, clarity of form, and engaging naturalness in the representation of light and shadow. It is in its original frame, which carries the coat of arms of its donor, a member of the prominent Pugliese family of Florence.

The Madonna holds the gesturing Christ Child in her lap. St. Peter, keys in hand, stands to the left embracing a kneeling Dominic, whom he presents to Mary. To the right, St. John the Baptist gestures toward Christ, whose mission he traditionally announces. St. Nicholas, identified by the three gold balls in his left hand, kneels at the right, gazing intently at Jesus.

The four attendant saints surround the Madonna to form a cohesive grouping. A work of this type, known as *sacra conversazione* (sacred conversation), departs from the older tradition which placed saints in individual compartments separated from the Madonna. The scenes in the smaller horizontal panels, called the *predella*, refer to the founding and mission of the Dominicans.



Tiziano Vecellio (Titian), Italian, c.1488–1576 **Ecce Homo,** c.1570–1576

Oil on canvas
43 x 36½ in. (109.2 x 92.7 cm.)

Purchase 10:1936

Venetian art, which triumphed in the latter part of the sixteenth century, was noted for its bravura effects of richly painted color. Titian's late works are especially glorious examples of this sumptuous technique, and *Ecce Homo* was executed at the very end of the artist's long career. Evidence of the brush is found throughout the canvas, revealing a dazzling assurance in the application of paint and the evocation of texture and surface. Working from a darkened ground, the artist built up areas of lighter tonality while retaining a hazy, veil-like atmosphere appropriate to the theme.

Although unfinished, the painting has great expressive power; it evokes a sense of spiritual reverie and invites the viewer to contemplate the suffering and humiliation inflicted upon Christ. Originally charged with blasphemy by the high priests of the Jewish Sanhedrin, Christ was turned over to the Roman governor Pontius Pilate, whose soldiers taunted and mocked him for claiming to be "King of the Jews." They crowned him with thorns instead of gems and presented him to the assembled mob, declaring "Ecce Homo" (Behold the Man); this was a perverse reference to the words of John the Baptist, who had originally preached the coming of the Saviour.

Titian has placed Christ close to the picture surface, flanked in a crowded composition by a page on His right and Pilate on His left. He is bleeding. His inclined head and averted gaze are powerful devices to draw the viewer into the painting.



Giovanni Angelo Montorsoli, Italian, c.1507–1563

Reclining Pan, c.1535 Marble Length: 53 in. (134.5 cm.) Purchase 138:1947

Montorsoli's *Reclining Pan* is one of the finest examples of Italian Renaissance sculpture in the United States. A student of Michelangelo, Montorsoli executed a number of fountains based on mythological themes, among them the *Pan*, which was intended for a rustic garden or grotto. As the woodland god of pastures and flocks, Pan is represented as a satyr, a man-goat hybrid. He holds his attribute, the "pan-pipes," a wind instrument of cut reeds bound together. He also is identified by the faun skin draped over

his shoulders; the animal's head is visible near Pan's left hand.

The sculpture reveals the influence of Michelangelo, particularly in the satyr's grimacing face, pronounced musculature, and powerful left hand. Montorsoli has enlivened the figure by using colored marbles to accent Pan's horns, his hooves, and the faun's hooves knotted across his chest. The artist was able to give this piece a distinctly antique flavor. In fact, his ability to mimic antiquity was affirmed in the seventeenth century when the Reclining Pan was mistakenly identified as an example of second-century Hellenistic sculpture, a label that continued to this century. Interestingly, Montorsoli carved his masterpiece from a piece of antique statuary, and traces of drapery and a fringe are still visible on the back.



Giorgio Vasari, Italian, 1511-1574 Judith and Holofernes, c.1554 Oil on panel 421/2 x 311/2 in. (108 x 80 cm.) Purchase: Friends Fund and Funds given in honor of Betty Greenfield Grossman 2:1982

Perhaps best known as the biographer of Italian Renaissance artists, Giorgio Vasari was also a leading Florentine intellectual, painter, and architect. He received important commissions for mural cycles in Florence and Rome, but some of his best work is found in more modestly scaled panel paintings. One such work is his Judith and Holofernes, dated to 1554 in the artist's account book.

The Old Testament story of the beautiful Judith, who tricked and then slew

the tyrant Holofernes, was a popular subject for sixteenth-century artists. Vasari's version depicts the moment before Judith strikes the sleeping general. Her handmaid assists by pulling the curtain from behind. As was typical of the Mannerist style, Vasari grouped the figures closely together, compressing them into a confined space. The painting is a demonstration of the artist's compositional skill and his ability to portray the muscular human body, evident both in the build of Holofernes and in Judith's back and arms. The figure of Judith, incidentally, can be traced to Michelangelo's Sistine ceiling. Vasari, a student of Michelangelo, often had occasion to draw upon the lessons of the master in composing his works.



Orazio Gentileschi, Italian, 1565–1647 **Danaë**, c.1611–1612

Oil on copper

16 x 20⁷/₁₆ in. (40.5 x 52.5 cm.)

Purchase: Museum Funds, by exchange; Gift of Edward Mallinckrodt, Sydney M. Shoenberg, Horace Morison, Mrs. Florence E. Bing, Morton D. May in honor of Perry T. Rathbone, James Lee Johnson, Oscar Johnson, Fredonia J. Moss, Mrs. Arthur Drefs, Mrs. W. Welles Hoyt, Mr. J. Lionberger Davis, Jacob M. Heimann, Virginia Linn Bullock in memory of her husband, George Benbow Bullock, C. Wickham Moore, Mrs. Lyda D'Oench Turley and Miss Elizabeth F. D'Oench, and J. Harold Pettus, by exchange; and bequests of Mrs. Alfred Keller and Cora E. Ludwig, by exchange 93:1986

According to an ancient Greek myth, King Arcisius of Argos was warned by an oracle that his beautiful daughter Danaë would bear a son who would kill him. To prevent her from ever having a child, the fearful king locked his daughter into a dark underground chamber. One night, however, the god Zeus surreptitiously visited Danaë by transforming himself into a golden shower to gain entrance to her bed. The result of this divine union was Perseus, who later fulfilled the oracle's prophecy by accidentally killing his grandfather with a discus. Danaë is showered not with rain but with gold coins that her attendant greedily collects.

This painting is either the work of Orazio Gentileschi, one of the most influential followers of Caravaggio, or the work of Gentileschi's talented daughter Artemisia. Father and daughter shared a style marked by steadfast naturalism and powerful use of light and shadow. The subtle manipulation of tones and masterful handling of the flesh and fabric effect a beautiful luminosity, specifically characteristic of Orazio's art. Danaë's erotic pose and fierce clutching of the gold coins, however, make her the most overtly sensual and aggressive representation of this mythological heroine. This detail suggests the hand of Artemisia, who often reinterpreted traditional female types.

The Bird Catcher, c.1600 Italian, after Giovanni da Bologna, Flemish, 1529-1608 Gilt bronze Height: 121/16 in. (30.6 cm.) Purchase 284:1951

One of the major figures of late sixteenth-century sculpture in Italy was not an Italian but a Flemish artist, Jean Boulogne, better known by his Italian nickname, Giambologna. His work in stone and in bronze is characterized by daring composition, sensual surfaces, and technical virtuosity. The Bird Catcher is of such exceptional quality that it may reflect the actual hand of Giambologna; at the least, it is based on a design by the master. The bronze is among the best of approximately ten examples known; it is set apart by the subtlety of surface, sensitive modeling in the face and neck, and carefully planned contours in the tunic and breeches.

The figure, who wears simple country clothes and has been outfitted with a variety of birdcatching devices, is more of a generic "bird catcher" than a hunter in pursuit of prey. The stick in his right hand is most likely intended for forcing the birds from their nests. The catcher's other attributes include a leather pouch attached to his waist, a dead bird hung on his belt, and a cage held aloft in his left hand.

Typical of Giambologna are the compositional rhythms achieved by the advancing left arm and right leg in counterbalance with the receding right arm and left leg. Fabric folds create engaging diagonals that encourage the viewer to observe the figure from multiple points of view. The meticulous surface treatment and fine workmanship make this piece a good example of the highly prized objects that motivated collectors in the sixteenth and seventeenth centuries.





Antonio Canal, called Canaletto, Italian, 1697–1768

Capriccio: An Island in the Lagoon with a Pavilion and a Church Oil on canvas

20 x 27 in. (51 x 68.5 cm.) Purchase: Friends Fund 12:1967

Antonio Canal, known as Canaletto, specialized in views of Venice and the Venetian countryside. The English in particular coveted images of the views and ruins they had admired on their visits to Italy. Sometimes, these scenes were inspired by but not faithful to the topographical details they purported to document. They were imaginary combinations of landscape and landmarks, known by the Italian term *capricci*. The seemingly precise line of Canaletto's architecture often denies these scenes a sense of fanciful invention; they masquerade as recorded fact.

In the St. Louis painting, the artist has combined the Venetian lagoon with some buildings from nearby Padua and a campanile from yet another source to produce a grouping of simple structure and subtle balance. The light, as always in Canaletto's work, is an important element of the painting. It bathes the buildings in radiant tones and confers upon the whole an almost unnaturalistic clarity. Human figures are secondary players in this carefully contrived arrangement. Their casual poses as they pursue various tasks belie their careful placement in the structural logic of the whole; at times they even echo the larger architectural forms. The virtuoso handling of paint, the warmth and clarity of the light, and the mastery of composition make Canaletto's paintings as appealing today as they were to his eighteenthcentury clients.

Francisco de Zurbarán, Spanish, 1598-1664 St. Francis Standing with a Skull, after 1634 Oil on canvas 36 x 12 in. (91.5 x 30.5 cm.) Purchase 47:1941

The Museum's St. Francis Standing with a Skull is one of four paintings known to have been executed by Zurbarán for the altar of the Carmelite church of the College of San Alberto in Seville, Spain. Saint Teresa of Avila, the great sixteenthcentury Spanish mystic and founder of the Carmelite order, based her reforms on Franciscan spirituality. Central to St. Teresa's method was intense contemplation aimed at progressively approaching union with the divine. The Catholic Church's Council of Trent, which ended in 1563, urged that St. Francis be represented simply, as a model to encourage the contemplative life. Zurbarán's intense single figure of the saint, removed from any reference to time or place, captures the spirit of such religious devotion.

The St. Louis version is the first of several images of St. Francis that Zurbarán painted. It is marked by strong contrasts of light and dark, with an elevated light source bathing the hood, sleeves, and shoulders of the saint's brown robe. He is aligned perfectly with the center of the painting, an axis reinforced by his downturned gaze as he contemplates the skull in his hands. Zurbarán removes St. Francis from the space of the viewer by allowing his bowed head to keep his eyes in shadow. He is a model for piety, not a vehicle for prayer, and the viewer remains outside the saint's realm, unable to penetrate the rigorous and singleminded contemplative act.





Jacob Cornelisz. van Oostsanen, Dutch, active c.1500–1533 **Saint Mary Magdalene,** 1519
Oil on panel
191/8 x 153/4 in. (48.6 x 40 cm.)
Inscribed on column, upper left: *Anno Dni 1519*Gift of Edward Mallinckrodt 138:1922

Jacob Cornelisz. van Oostsanen, famous for his paintings and woodcuts, was Amsterdam's first renowned artistic personality. His style, well represented in Saint Mary Magdalene, was based on meticulously rendered surfaces, evocative textures, and precise detail. These characteristics are evident in the Magdalene's richly embroidered bodice and headdress, as well as in her jewelry and the tapestry that covers the foreground ledge.

The painting, signed and dated 1519, is one of the earliest known single repre-

sentations of St. Mary Magdalene, who was a favored subject for devotional prayer in the sixteenth and seventeenth centuries. The Magdalene, a faithful follower of Christ after having been a prostitute, was considered a worthy example of someone who had erred and then had been saved by turning to Christ. She was a particularly appropriate model during the Reformation, since she personified the hope of salvation even for those who might have strayed from the faith. She is usually portrayed with an ointment jar, an allusion to her sensual pursuits. The artist has added other clues to her past in the carved panel beneath the arched opening, which shows nudes carousing. This reference to Mary Magdalene's sin is balanced by the figure seen through the arch, a depiction of the saint in her later life as a hermit who has rejected physical pleasures.



Hans Holbein the Younger, German, 1497/98–1543

Mary, Lady Guildeford, 1527

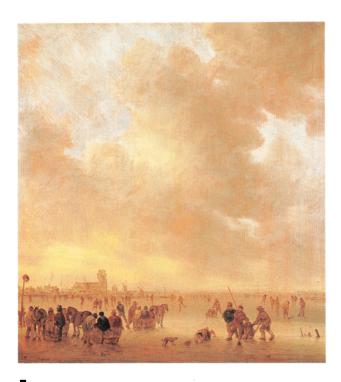
Oil on panel 34½ x 27¾ in. (87 x 70.6 cm.)

Purchase 1:1943

Hans Holbein the Younger left a remarkable visual record of the court of Henry VIII of England in scores of drawings and, more rarely, paintings. This likeness of Mary Wotten, wife of the powerful Comptroller of the Royal Household, Sir Henry Guildeford, is among the finest of Holbein's portraits. Painted in 1527 during the artist's first visit to England, it is contemporary with his famous portraits of his host and patron, Sir Thomas More.

Lady Guildeford's portrait exhibits those qualities that were to make Holbein the favorite of the Tudor court. He drew on his Northern heritage for the meticulous description of surface textures, capturing in paint the feel of velvet, linen, metal, pearls, and jewels, all of which bespeak the sitter's wealth and social standing. The use of costly gold pigment in the sleeves, the chains draped around the bodice, the necklaces and rings, and the pearl-trimmed headpiece convey an even greater sense of luxury.

Holbein's sure sense of monumental form, derived from his study of Italian Renaissance art, imposes order and clarity on the abundance of surface detail. Underlying the composition is a stable pyramid defined by the black veil, the overdress, and the hands held before the body. Holbein shows that he was one of the first Northern artists to appreciate Italian painting as more than merely a source for fashionable details, like the classical columns in the background.



Jan van Goyen, Dutch, 1596–1656 On the Ice Near Dordrecht, 1643 Oil on oak panel 14¾ x 13½ in. (36.5 x 33.4 cm.) Purchase 223:1916

Jan van Goyen depicted the city of Dordrecht more frequently than any other recognizable town scene. This view of Dordrecht is somewhat unusual, in that it is from the north rather than the south. The true subject of this painting, however, is the subtle variation of tones found in the cloudy sky. During the early 1640s, van Goyen depicted winter landscapes often, with a palette that was limited in color but greatly varied in tonal range. The grayish-brown atmosphere achieved in this painting is characteristic of the artist. The choice of a vertical rather than horizontal format is unusual for his work of this period, however.

Although it is small – a cabinet picture, as such are often called – *On the Ice Near Dordrecht* is one of van Goyen's best efforts. The sky billows upward, and the viewer is at once caught up in the vast space above the flat land; the subtlety of color and the delicacy of feeling draw the eye into the scene. While the scale of the figures is somewhat larger than in van Goyen's other views of Dordrecht, man is still a small part of this paean to nature, rendered in a soft, monochromatic color scheme so like the Dutch winter.



Balthasar van der Ast, Dutch, c.1590-1657 Floral Still Life with Shells, 1622 Oil on copper 131/8 x 83/4 in. (33.5 x 22.2 cm.) Purchase 172:1955

A specialist in still-life painting, Balthasar van der Ast learned his craft from his brother-in-law, Ambrosius Bosschaert the Elder (1573-1621). In this tiny painting, done the year following Bosschaert's death, van der Ast remained faithful to the style of his late master; the flat, delicate patterns of linear arabesques and the hard, brilliant colors are a legacy of the older artist. Van der Ast eventually abandoned this conservative manner in favor of more convincing three-dimensional still lifes, but he rarely surpassed the naive charm and freshness of this early work.

Although each blossom is depicted with scientific exactitude, the bouquet was not painted from direct observation. The showy striped tulips, for example, which were fabulously expensive at the time, were most likely not raised by the artist. He probably would have gone to a grower to make sketches. Because the flowers shown bloom at different times of the year, individual studies would have been executed for each.

The almost obsessive verisimilitude of the flowers is equalled by the painstaking details of the moth and fly, the glass container, and even the worm-eaten wood of the table. Colorful shells like those in the lower right, native to Asia and America, evoke the global commercial empire that supported Dutch prosperity in the seventeenth century. For all his fidelity to visual facts, however, van der Ast achieves in this painting a quiet poetry that transcends mere illustration.



François Boucher, French, 1703–1770 The Dovecote, 1758
Oil on canvas
17% x 27³/16 in. (45.4 x 69.1 cm.)
Purchase 75:1937

Few artists were ever so completely in sympathy with the tastes and values of their patrons as François Boucher. A delightful landscape painted at the height of Boucher's career, this painting is just the sort of confection that made him the favorite of Louis XIV's mistress Madame de Pompadour and her fashionable circle. The dovecote tower and other elements of the composition are based perhaps on sketches made from life, but this is no record of a particular place. Instead, Boucher has conjured up an enchanted garden, as charming as it is unreal. The idealized conception of country life expressed in this painting was shared by Boucher's patrons, who, to amuse

themselves, would sometimes don rustic costumes and play at milking cows or tending sheep.

Color is a key ingredient in creating the painting's delectable illusion, from the deep blue-green foliage against the frosted blue sky to the touches of pale pink and bright coral. Boucher's masterful manipulation of light and shadow and the undulating curves that animate the sky, the trees, and even the rickety bridge bespeak the plausibility of this impossible world, so fluently rendered in short strokes of thickly applied paint.

Enthusiasm for charming yet highly artificial works like this one was not universal among Boucher's contemporaries. To the philosophers of the Enlightenment, such bonbons were symptomatic of the moral and intellectual flabbiness of the French ruling class.



Jean-Honoré Fragonard, French, 1732–1806 **The Washerwomen** (The Laundresses), 1756–1761 Oil on canvas 24¹/₄ x 28³/₄ in. (61.5 x 73 cm.) Purchase 76:1937

Whether celebrating the refined pastimes of the French upper classes or depicting a scene from a distinctly lower stratum of society, Jean-Honoré Fragonard painted with great panache and vigor. It is only a slight misrepresentation of the artist's intentions to state that paint itself is the true subject of Fragonard's works. The reality of the hot, backbreaking monotony of boiling and washing clothes has been banished from this charming picture; what impresses the viewer is the exuberant flurry of brushstrokes. Just over a century later, Edgar Degas treated the same subject, but he wanted to communicate the human toll of such grinding labor. The change in emphasis illustrates the vast difference between the sensibilities of the pre-Revolutionary era and the modern world.

This painting dates from the early years of Fragonard's career, when he was living in Italy. What appears to be an offhand sketch, dashed off at the scene, is in fact very carefully and deliberately composed: the main figures form a stable triangle, circumscribed by the arc of the vaulted ceiling. This underlying geometric structure reflects Fragonard's assimilation of the traditions of the Italian Renaissance. The apparent spontaneity of the picture comes from the artist's use of deftly applied dabs and squiggles of paint to define forms. With a flick of his loaded brush, Fragonard could suggest the sheen of the dog's sleek coat, the differing quality of sunshine and firelight, or the vaporous atmosphere of the laundry. Faces, hands, even entire bodies were created with a single stroke. It was this virtuosity that aroused the admiration of his contemporaries and still enchants today.



Henri Fantin-Latour, French, 1836–1904 **The Two Sisters,** 1859 Oil on canvas 38"/16 x 51³/16 in. (98 x 130 cm.) Purchase 8:1937

Although best known for flower paintings, Henri Fantin-Latour established his reputation through portraits. The St. Louis portrait depicts the artist's two sisters, Natalie, shown embroidering, and Marie, shown reading. It is one of Fantin-Latour's earliest scenes of family

life, and was finished just before an attack of mental illness sent Natalie to an asylum for the remainder of her life.

The appeal of Fantin-Latour's still-life flower paintings derives from his sureness of touch and the tender fragility of the blossoms. Such a sensibility is evident in this portrait, where Natalie gazes out of the picture space, a suggestion of malaise slightly clouding her face. The eye of a still-life artist can also be detected in the careful arrangement of the two girls. One sits in profile while the other turns to face the viewer, making the figures vertical accents that bracket the horizontal embroidery frame. The composition is dominated by rhythms of light and dark in the bodices and collars as well as the faces and hair.



Thomas Gainsborough, English,
1727–1788

View in Suffolk, c.1755

Oil on canvas
37 x 49½ in. (94 x 125.8 cm.)

The John Fowler Memorial Collection,
Bequest of Cora Liggett Fowler 168:1928

Landscape painting had only recently been established as an independent art form in Britain when Thomas Gainsborough created this luminous view of the Suffolk countryside in the 1750s. It was still difficult for an English artist to sell enough landscapes to make a decent living, so Gainsborough, like most English painters, supported himself by doing portraits. Though landscape painting would remain for him an unprofitable sideline, Gainsborough was by far the most original and inventive English landscapist of the eighteenth century.

When he executed this early work, the artist was under the spell of contemporary French painting, which he would have seen in London collections. The

influence of François Boucher especially is apparent in the sinuous curves that twist and ripple through the composition, animating every element. Also tied to French sensibilities is the treatment of the countryside as an elegant park, populated by carefree peasants like the handsome pair courting in the foreground. This modish artificiality, however, is tempered by Gainsborough's familiarity with the more naturalistic Dutch landscape tradition and, more importantly, by his own direct observations. Only the example of nature could have provided a model for the convincing sensation of warm light filtered through a dense atmosphere, and of summer heat and moisture-laden clouds, impressions strengthened by the predominance of rich orange and brown tones. Gainsborough's empathy with nature transcends conventional, imported formulas and looks ahead to the great achievements of English landscape painters of the nineteenth century.



John Martin, English, 1789–1854 Sadak in Search of the Waters of Oblivion, 1812

Oil on canvas 72 x 49½ in. (182.9 x 125.7 cm.) Purchase: Friends Fund 1566:1983

Executed in London for the 1812 Royal Academy Exhibition, this painting was the first ambitious canvas for which Martin achieved recognition. In keeping with the early nineteenth-century English taste for Oriental exoticism and the grandeur of untamed nature, Martin conceived a vast, imaginative landscape where man is overwhelmed by the scale and power of natural forces.

The fictional subject is taken from the popular *Tales of the Genii* (1762), in which the noble Persian Sadak labors to free his wife from a wicked Sultan. Sadak seeks the waters of Oblivion, whose magical powers can vanquish his evil foe. Martin has depicted Sadak struggling toward the remote heights of his goal. The majesty of the rocky facets, the powerful coloring, and the lurid white highlights depict a world that is both dangerous and beautiful, reflecting both the Romantic reverence for nature and fear of its awesome power.



Sir Edwin Henry Landseer, R.A., British, 1802-1873 Attachment, 1829 Oil on canvas 39 x 311/4 in. (99 x 79.5 cm.)

Purchase: Gift of Mrs. Eugene A. Perry in memory of her mother, Mrs. Claude Kirkpatrick, by exchange 123:1987

Sir Edwin Landseer, considered in his day England's greatest painter, was known for his engaging animal images and portraits of pets, including those of Queen Victoria. Dogs are particularly prominent in his work, and none of his canine heroes so well captures the spirit of Victorian sentiment as the terrier depicted in Attachment. The painting is an illustration of Sir Walter Scott's short poem "Helvellyn," the story of a young man's tragic death in 1805 and his faithful

terrier's long vigil beside the lifeless body. The young man suffered an accidental fall while on a climbing expedition to the Helvellyn mountain in Scotland's Lake District, and his remains lay undiscovered for three months. Scott's poem is the only account of the incident; no additional verification has ever appeared.

As depicted by Landseer, the story's setting is a dramatic backdrop of stormy sky and large imposing faces of bare rock that suggest dizzying heights. The body lies close to the edge of a high cliff, and the juxtaposition of strong light and looming shadow heightens the drama. The brightly colored areas direct the viewer's gaze to the attentive canine, who gingerly paws at her master's windswept cloak in hopes of some response.



Decorative Arts



Cassone, 15th century Italian English walnut, white oak, euonymus, fruit woods, parchment Height: 36 in. (91.4 cm.) Purchase 21:1930

The term *cassone* refers to all sizes of both ornamented and undecorated hinged-top chests used to store household articles like clothing, linen, books, and tools. These were the most common pieces of domestic furniture during the Italian Renaissance, and other than beds, often the most prominent objects in a room. Large, elaborate *cassoni* frequently comprised the major part of a dowry. Decoration took the form of vigorous carving, painted scenes, or inlaid woods

and gilt-gesso ornament. Most compositions were borrowed from ancient and Roman history.

In shape, this *cassone* resembles a Roman sarcophagus. The oak-leaf wreath inlaid at the center of the lid derives from Roman monuments and indicates the chest was part of a dowry. The arms depicted on the corner pilasters are probably those of Sigismondo Malatesta (1417–1468). Strongly architectural in appearance, *cassoni* of this size reflect the scale and design of the halls in which they stood.

Pair of Stirrups, 1555 Austrian, Augsburg Gilt bronze Each height: 61/2 in. (16.4 cm.) Purchase 54,55:1926

This pair of stirrups was part of a complete parade armor garniture, one of four made for Emperor Ferdinand I of Austria (1503-1564) and his three sons. This pair probably belonged to the emperor's youngest son, Archduke Charles II. All eight stirrups, cast in the same mold, were crafted of pure bronze and decorated in low and high relief with heavy gilding. The elaborate ornament of female and animal figures amongst fruit and scrolls is based on a standard decorative style developed in Italy before 1500, derived from Roman prototypes.



Pierre Reymond, French, Limoges, 1513-1599

Tazza with Cover: c. 1560 Enamel on copper, ormolu, gilt Diameter: 71/4 in. (18.4 cm.)

Purchase: Gift of Mr. and Mrs. Stanley

Lopata 221:1986

Production of painted enamels flourished in Limoges, France, from approximately 1450 through the seventeenth century. Biblical stories were common subjects for the decoration of enamels. This tazza illustrates two Old Testament scenes: inside the dish, Jethro observes his sonin-law Moses listening to the Israelites' problems (Exodus 18), while on the lid, Absalom flees the servants of his father, David (II Samuel 18).

In the process of crafting enamel pieces, colors were applied separately and allowed to dry on the metal object that served as a base. The enamel was fused onto the surface by firing; since dark colors required longer firing times than light ones, a number of successive firings was performed on each piece.



Drinking Glass, 1580–1600

Italian, Venice Glass

Height: 9 in. (22.9 cm.)

Purchase: Museum Purchase, by

exchange 43:1989

Before the sixteenth century, glass ornamentation usually was limited to engraving, enameling, gilding, or decoration applied to the surface of a finished object. A significant development by early sixteenth-century Venetian glassmakers was a translucent milky-white glass used for decoration; the glassmakers themselves embedded canes of the opaque white glass (*lattimo*) within clear glass. This extremely delicate technique remained popular well into the seventeenth century and was imitated by artisans in Germany and the Netherlands, where the method was known as *façon de Venise*.



Peter Öhr I, German **Tankard,** 1640–1660

Silver, silver gilt

Height: 97/8 in. (25.1 cm.)

Purchase: Funds given by the Decorative Arts Society; Mrs. John S. Lehmann, Mr. and Mrs. Robert B. Smith, Dr. Alvin R. Brown, and other donors to the 1988

Annual Appeal 37:1989

Massive silver gilt tankards with highrelief decoration were characteristic of
northern Germany during the second
half of the seventeenth century. The
ornamentation on this tankard, intended
for display rather than use, relates closely
to that of contemporary carved ivory
tankards fitted with silver mounts. The
vigorous repoussé decoration, in which
the metal is displaced outwards by hammering from the inside, stretches the
silver and the skill of the craftsman nearly to their limits. To protect the thin
outer wall, such tankards have a smoothsided interior wall.





Half-Suit of Armor, early 17th century Italian Steel Height: 27 in. (68.5 cm.) Purchase 230:1923

By the fifteenth century, jousting tournaments had developed from training exercises into an organized sport, a showcase for personal bravery and skill. Tournaments included duels between individual contestants as well as combat between groups of knights, either on horseback or on foot.

This half-suit of armor was originally part of a harness used for foot tournaments at the "barriers." The contestants, armed with polearms or swords, would be separated by a bar set at waist height, the "barriers." Strikes below the waist

were forbidden, which eliminated the need for defenses on the lower half of the body.

Pieces surviving from this suit are the close helmet, collar, breastplate, backplate, and right and left arm defenses. Half-moons, the emblem of the Strozzi family of Florence, are painted over the entire surface, a decorative technique rare on armor. Three wax inventory seals of the Strozzi armory can still be seen inside.

David Bessmann, German, active 1640–1677 **Nautilus Beaker,** 1645–1650

Silver, gilt

Height: 14 in. (35.6 cm.)

Purchase: Gift of Misses Effie and Stella

Kuhn 79:1954

Although examples of nautilus cups are known from the Middle Ages, most of these lavish and opulent objects were produced in the sixteenth and seventeenth centuries. Typically, these cups incorporated actual nautilus shells into elaborately decorated frames of silver or gold, sometimes encrusted with jewels or embellished with enamel. Nautilus shells had been imported to Europe for several centuries, but increased trade with the Far East in the sixteenth century made them more available.

This cup is of a rarer type in which the shell itself is fashioned of silver, an appealing conceit in an age that revered the artificial reproduction of natural forms. Decorative motifs for these cups generally included sea creatures such as dolphins, sea horses, and sea serpents, although satyrs and eagles also were popular adornments. Our cup includes a triton rising out of the water to support the shell on his head and steady it with his left hand. The piece is gilded except for the triton's upper torso, a technique known as parcel (partial) gilding.

Nautilus cups had a twofold purpose: to demonstrate the wealth and taste of the patron and to display the technical skill of the artist. While the patron of this piece has not been identified, the pinecone stamp visible on the shell rim indicates that the cup was fashioned in Augsburg between 1645 and 1650. During the seventeenth century, Nürnberg and Augsburg were the two major German centers for decorative and silver work. The cup also bears the mark of the silversmith, David Bessmann, who worked in Augsburg between 1640 and 1677.





King Ahasuerus and Queen Esther, c.1660 English Silk, metallic threads, glass 135/8 x 101/4 in. (26 x 35 cm.) Gift of Mrs. William A. McDonnell 17:1968

Stumpwork, an embroidery technique popular in Europe between 1650 and 1690, is distinctive for its three-dimensional effects, provided by raised metalthread embroidery, areas of buttonhole stitch only partly attached to the ground, padding, metal strips, and wooden or ivory faces and hands for figures. Glass beads and pearls add opulence to these embroideries, which usually were crafted by young girls.

Biblical subjects and stories from Ovid provided the favorite themes for stumpwork, and published engravings served as a major design source. The scene depicted in this embroidery is typical, with each figure perched on its own patch of grass amidst disproportionately large flowers, insects, and animals. Queen Esther, dressed as a noble lady from the court of Charles II, is interceding with her husband King Ahasuerus on behalf of her fellow Jews whom he had condemned to death, including her relative Mordecai, who stands behind the throne.



Sitting Room, 1731 French, Paris Oak paneling 262 x 175 in. (665.5 x 444.5 cm.) Purchase 7:1929

Jean Galliard de la Bouexière, a country squire of minor nobility, went to Paris in 1731 to seek his fortune and a position in the court of Louis XIV. He purchased a town house and property in a fashionable section of the city, at the corner of rue d'Antin and rue Casanova. Over the next six years he enlarged and updated the house, adding *boiseries* (carved woodwork) in several rooms, including this second floor *cabinet*. *Cabinets* functioned

as studies, dressing rooms, or personal sitting rooms. This sitting room was adjacent to de la Bouexière's bedroom.

Boiseries in formal rooms were painted white with moldings highlighted in gold, but this *cabinet* and the adjoining bedroom were decorated more simply. The moldings are delicately carved in the lively curves and arabesques of the Rococo style. The mirror frames may have been designed by Robert de Cotte (1656–1735), architect to Louis XV.

De la Bouexière collected paintings by well-known artists of the time. The three canvases placed above two of the mirrors and the doors of this room are attributed to Charles Antoine Coypel (1694–1752), an eighteenth-century French painter known for his elaborate interior decorative schemes.

Pedestal Clock, 1720-1735

French

Case in the manner of André-Charles Boulle, French, 1642-1732; works by Jean Godde, French, 1668-1748 Ebony, gilt bronze, brass, tortoise-shell, glass

Height: 991/4 in. (252.1 cm.)

Purchase: Friends Fund 32: 1989 a-g

André-Charles Boulle worked as a cabinet-maker to Louis XIV from 1672 to 1725. The royal appontment released Boulle from guild restrictions that ordinarily limited a workshop to a single type of production. Boulle was allowed to design cabinetry as well as bronze mounts, resulting in highly integrated works.

Boulle is most famous for a marquetry, originally developed in Italy, in which the carcass of the furniture is veneered in tortoise-shell and metal, usually brass, cut in intricate, often figural shapes. The tortoise-shell and metal are laid together and sawed simultaneously, resulting in the same designs in both materials. Boulle's expertise in this technique made him the first cabinetmaker to give his name to a furniture style. Production of marquetry in the manner of Boulle continued until the late ninteenth century.

Boulle supplied many pieces of furniture for the royal apartments at Versailles, and also accepted private commissions from French noblemen and wealthy patrons. Several motifs in the marquetry and the mounts of the clock suggest an association with Louis XIV: Apollo's head within a sunburst was the selfappropriated symbol of the French king; the crane, an attribute of monarchs, represented vigilance; and the fleur-de-lis was a characteristic emblem of the French royal family.



Lappets with Frill, 1750–1760 Flemish, Brussels Linen, bobbin lace 88 x 3½ in. (223.5 x 8.9 cm.) Gift of Paul Ullman and Marian Cronheim 77:1976.105

During the eighteenth century, lace denoted wealth and taste in both men's and women's apparel. A fashionable female headdress of the period consisted of a cap back, a gathered frill surrounding the face, and lappets which draped down the sides or back of the head. Few complete sets exist today, and even lappets with the linking frill are rare.

Flemish lace dominated the market due to the superiority of Flemish thread, the fortunate result of geography and climate. Brussels bobbin lace developed a distinctive mesh ground of a slightly elongated, hexagonal shape. Also characteristic of Brussels bobbin lace are the raised edges to the designs.

Covered Vase, 1768–1770
French, Sèvres
Porcelain and ormolu (gilt bronze)
Height: 17¹/₄ in. (43.9 cm.)
Purchase: Gift of Mrs. Sarah Jane May
Waldheim, by exchange 98:1985

In 1756, the Manufacture Royale de Porcelaine moved from the Château de Vincennes to Sèvres; three years later the financially troubled factory became the personal property of King Louis XV.

The rich ground colors used at Sèvres are especially distinctive. This vase is decorated in dark blue (bleu du roi) with a chain of light-blue (bleu celeste) ovals around the center. Of the French porcelain factories, only the Manufacture Royale was legally entitled to use gold in its decoration. The finely tooled gilding on the St. Louis vase testifies to the extraordinary skill of the craftsmen employed at Sèvres.







Jean-Henri Riesener, German, 1734–1806 Corner Cabinet (Encoignure), 1780-1785 Oak, mahogany veneer, gilt bronze, marble Height: 3513/16 in. (91 cm.) Purchase 117:1945

In 1768, Jean-Henri Riesener achieved in France the status of master ébéniste, or cabinet-maker, specializing in veneered furniture. He was one of the greatest ébénistes of his time, and worked extensively for Louis XVI between 1775 and 1785. This encoignure, or corner cabinet, was one of a set of four made for the salon on the second floor of Queen Marie-Antoinette's house in the Hamlet on the grounds of the Petit Trianon at Versailles. The Hamlet, a miniature village designed by Richard Mique, was the most informal and picturesque of the Queen's retreats from court life. All four

cabinets survive - one at The Art Institute of Chicago and two signed ones in the collection of the Grand Duke of Mecklenburg – and are the only known original furnishings of the Hamlet.

Corner cabinets were typically made in pairs, and often en suite with commodes, large chests of drawers. The furnishings in the buildings of the Hamlet were simpler and more modest than those of other royal residences. In the case of this cabinet, simple mahogany veneer replaces elaborately patterned marquetry, and the gilt-bronze mounts are fewer and more restrained. They are attributed to Pierre-Philippe Thomire (1751-1843) or Pierre Gouthière (1732-1812/14), premier metal casters known to have supplied mounts for royal furniture. Wedgwood, English, 1759-present

Vase, 1785–1795 Stoneware: jasper

Height: 7¾ in. (19.7 cm.)

Gift of Mr. and Mrs. Milton L. Zorensky

266:1989

In 1759, Josiah Wedgwood founded the firm which still bears his name. Perhaps his most famous achievement was the development in 1775 of a dense white stoneware known as jasperware, which could be fired at a slightly higher temperature than other stonewares, becoming translucent like porcelain.

Neoclassical and Romantic artists were inspired by contemporary excavations at Pompeii and Herculaneum, and ruins became a common architectural form. The fashion also pervaded the decorative arts, as exemplified by this vase. Such pieces were made in single and triple versions as well as the double type illustrated here. Although they functioned ornamentally as contrived ruins, they also served as flower-holders.

Anthony R. Rasch, American, born Bavaria, 1778–1859

Tea Caddy, c.1807

Silver

Height: 7 in. (18 cm.)

Purchase: Funds given by the Decorative Arts Society, Mr. and Mrs. George S. Rosborough, Jr., and Mrs. Mason Scudder 66:1969

Following the American War of Independence, the new nation sought inspiration from classical Rome to bring to its political and cultural life an emphasis on order and balance. The design of this tea caddy derives from a classical sarcophagus. Neoclassical motifs decorate it: rams' heads and hooves, guilloche swags, anthemions, and a leaf medallion. Rasch used a sheet of rolled silver for the sides of this caddy; the lid, bottom, and base were raised in the traditional manner.





Flagon, 1844 Designed by William Butterfield, English, 1814-1900 Fashioned by John James Keith, English, active 1824-1880s Silver gilt Height: 103/8 in. (26.4 cm.) Purchase: Donors to the 1985 Annual Appeal 153:1989

In 1818, the British Parliament passed the Million Pound Act to provide funds for the construction and improvement of churches in highly populated and urban areas, with the intention of reversing a sharp decrease in church attendance and reestablishing religion as a positive force for social control. Over 10,000 church building programs were undertaken between the 1820s and 1860s by architects such as A.W. N. Pugin and William Butterfield, resulting in an unparalleled revival of religious architecture and decorative arts.

In 1843, William Butterfield was charged by the Cambridge Camden Society to develop a plan to improve architecture and furnishings for the Anglican Church. His designs reflect the influence of Gothic and medieval sources and demonstrate the importance placed by the Society on liturgical accourrements.

This flagon, similar to a piece published in Butterfield's Instrumenta Ecclesiastica of 1847, shows Victorian church plate design at its most striking, with articulated surfaces, engraved decoration, and curvaceous forms. The flagon, executed by silversmith John James Keith, is inscribed around the base: "Bisham Parish Church, Diocese of Oxford, a thanksgiving for recovery from sickness." It also bears the Latin inscription "libera nos domine ab omni peccato" (Deliver us Lord from sin).





Dining Room, c.1795, remodeled 1808 American, Salem Wallpaper, French, 1815 Pine 201 x 176 in. (510.5 x 447 cm.) Purchase 19:1931

This room came from a three-story tavern building still standing at 94 Boston Street in Salem, Massachusetts. It was a private dining room situated on the second floor.

Daniel Frye, the tavern's owner, was an entrepreneur and miller as well as an innkeeper. In 1790 Frye purchased the Boston Street site and five years later replaced the existing building with a new structure. Around 1808 he hired Samuel McIntire, the preeminent furniture maker and carver in Salem, to install new woodwork and mantels in this and another room of the inn. The carved and painted fruit basket on the mantel is a typical McIntire motif, as are the reproduced wheat sheaves.

Frye died in 1813; in 1817 the house was sold to Jacob Putnam, wealthy mer-

chant and tanner, and Benjamin Hawes, gentleman. They divided the building, and Putnam's half included this room. In 1815 he installed the block-printed scenic wallpaper, *Paysage Indien*, the work of Joseph Dufour of Paris.

The vogue of pictorial wallpapers began when Chinese examples were introduced to Europe and America in the eighteenth century; throughout the following century, the French led the industry. In 1804 French manufacturers began producing panoramas, or scenic wallpapers, such as the St. Louis example, made of vertical strips of paper joined together to form a continuous scene around the room. *Paysage Indien* depicts a tiger hunt and dancing figures; the jungle landscape is embellished with temples of southern India alongside a Mughal fort of northern India.

Claret Jug, 1870–1880 English Design attributed to Frederick E. Kny, Bohemian, active 1870–1920 Manufactured by Thomas Webb and Sons, English, 1837–1964 Glass Height: 11¹³/16 in. (30 cm.)

Height: 11¹³/161n. (30 cm.) Purchase: Friends Fund 16:1989

Rock-crystal carving is a style of wheelengraving in which all the cut areas are polished, as are the uncut areas. It produces a more brilliant effect than other methods, and is often used over a larger part of the object's surface. The technique developed in England during the last two decades of the nineteenth century. Thomas Webb and Sons, one of the most influential English glass firms of the period, specialized in rock-crystal engraved glass. Frederick E. Kny, a Bohemian craftsman, was a leading engraver with the firm.



Minton Factory, English, 1796–present Vase, 1878
Stoke-on-Trent
Porcelain
Height: 15¾ in. (40.1 cm.)
Gift of Mrs. Leonard Rakow in memory of her husband, Dr. Leonard S. Rakow 90:1989

The Minton Factory gained an international reputation in the second half of the nineteenth century for its high-quality porcelains, many the handiwork of foreign artists. Through the expertise of these workers, Minton became one of the few companies which produced the painstaking, time-consuming, and expensive pâte-sur-pâte, or body-on-body, wares.

The pâte-sur-pâte method originated at the Sèvres factory in France, inspired by Chinese vases. Louis-Marc-Emmanuel Solon introduced it to Minton in 1870. This vase is typical of his pieces at the Paris Exhibition of 1878.





Cabinet, c. 1865 English Designed by Charles Bevan Manufactured by Marsh and Jones Satinwood and various wood inlays Height: 58¼ in. (148 cm.) Purchase: Friends' Fund 86:1990

This High Victorian cabinet, designed by Charles Bevan and manufactured by Marsh & Jones in Leeds, England, was among the furnishings provided to Titus Salt, Jr., of Baildon Lodge, in preparation for his wedding in early 1866. Other items in the suite included a piano and ottoman, which were illustrated and described in a period publication, *The Building News.* The piano survives at Lotherton Hall, England. An extensive bill of sale dated 1866 from Marsh and Jones mentions the cabinet, and a label from the firm is still attached to the back of the piece.

The satinwood piece is decorated with intricate designs inlaid in dark and light woods such as purplewood, amboyna, and harewood. The interior of the fall-front is fitted with sliding trays of ash; the cupboards are lined with blue silk velvet; and the mounts are lacquered brass. The inlay motifs probably were inspired by exotic examples in the classic Victorian pattern body by Owen Jones, *The Grammer of Ornament*.

Bevan was a well-known Victorian craftsman. He advertised as a "medieval cabinet maker" and "alternatively as a medieval designer." His designs employ trefoils and pointed arches as decorative motifs, characteristic of the Gothic Revival or Reformed Gothic style.



Pottier and Stymus, American, 1859-1888 Side Chair, 1865-1875 Walnut, brass, velvet Height: 38% in. (98.6 cm.) Purchase: Funds given by Mr. and Mrs. Stanley F. Jackes and Donors to the 1985 Annual Appeal 82:1986.1

Designers emigrating from France and Germany in the nineteenth century brought to America current European styles and traditions of excellent craftsmanship. French artisans August Pottier, a cabinetmaker, and William Pierre Stymus, an upholsterer, began their American careers in the 1840s with the New York firm of Rochefort and Skarren. They became foremen of their respective sections before taking over the company in 1859 and transforming it into Pottier and Stymus, one of the leading furnituremaking and decorating concerns of the late nineteenth century. At its peak, the business employed 700 workmen and

manufactured furniture in the full range of revival styles popular at the time, including the Renaissance Revival represented by this pair of chairs.

The original parlor set was comprised of a sofa, side chairs, an armchair, and a curule (an armchair with low back). The present show-cover reproduces the original red silk velvet upholstery, fragments of which survived on one chair. Nearly all the original underupholstery and tufting pattern remain on both chairs, providing unusually complete documentation.





John La Farge, American, 1835–1910 Pair of Windows: **Hollyhocks** and **Flowering Cherry Tree and Peony**, 1882

Stained glass

Each: 87¹/₄ x 37¹/₄ in. (221.6 x 94.6 cm.) Purchase: Funds given by the Decorative Arts Society in honor of the Twentieth Anniversary of the Friends of The Saint Louis Art Museum 31:1972.1,.2

These windows were conceived and crafted for architect John Sturgis's redesign of the Frederick Lothrop Ames house in Boston's Back Bay, during the period in La Farge's career when he was most actively involved not only in design for stained glass, but in all phases of its manufacture. La Farge was a great innovator, and in these windows he mixed

opalescent, molded, rough-cut, and fused elements to achieve a brilliant play of light and shadow, rich colors, and a complex decorative scheme. The subject and composition of the designs reflect the artist's interest in the exotic and the influence of Japanese prints.

In addition to working in glass, La Farge was a painter in oils and watercolor, a muralist, an innovative illustrator, and a designer of extraordinary decorative programs for ecclesiastical and domestic interiors. These windows originally flanked the fireplace on the landing of the Grand Stairhall of the Ames house; two others from the same commission are now in the National Museum of American Art in Washington, D.C.

Tiffany and Company, American, New York, 1853-present Punch Bowl, 1886 Designed by Edward C. Moore, American, 1827-1891 Silver Diameter: 15 in. (38.1 cm.) Anonymous Gift 452:1979

The custom of presenting silver objects to commemorate events or to recognize services and accomplishments is as old as silversmithing itself. During the nineteenth century, presentation silver was most often the gift of a group to an individual, intended as a showy demonstration of respect and gratitude. The punch bowl, a traditional form for presentation silver in earlier centuries, continued to be a favorite, symbolizing a successful lifestyle and the achievement of wealth and power.

This large punch bowl was presented by employees of the Anheuser-Busch Brewery in St. Louis to Lilly Anheuser Busch and Adolphus Busch on their twenty-fifth wedding anniversary. As this was also the silver anniversary of the firm, the event was particularly meaningful to the employees. The concept for the bowl was developed by Edward C. Moore, chief designer at Tiffany and Company from 1868 to 1891, and is characteristic of his work. Moore typically chose ornamental motifs specific to the occasion of the presentation; in this case he used beer kegs draped with hop vines and barley to decorate the bowl.

Edward C. Moore was the son of John C. Moore, a leading New York City silversmith whom Tiffany and Company hired in 1851. Following the father's retirement in 1853, the firm selected his equally talented son as his replacement. The younger Moore's highly successful career with Tiffany lasted forty years. As both designer and business manager, he was responsible for most of the innovations and success of the company following the Civil War.



Side Chair, 1895–1904 Italian, Milan Designed by Carlo Bugatti, Italian, 1856–1940 Wood, parchment, brass, silk Height: 585% in. (149 cm.) Purchase: Funds given in memory of Alfred Landesman and Museum Purchase 68:1979

Carlo Bugatti's strikingly original furniture relies on a combination of unorthodox materials and imaginative motifs inspired by the Near and Far East; the influence of Moorish art is particularly pronounced. Though related to the international Art Nouveau tendencies at the turn of the century, his eclecticism, complex construction, and individuality are distinctive.

Following his training as an architect at the Brera School in Milan and the Beaux-Arts Academy in France, Bugatti turned to the design of furniture. His early work drew on historical precedents, gradually evolving into bolder and more inventive forms, and finally taking on highly sculptural, serpentine qualities.

This side chair is typical of Bugatti's work between the 1890s and 1904, a period in which he used vellum as an upholstery material and decorated his furniture with a variety of abstract geometric inlays of colored metals and woods. Circles and sections of circles dominated his designs at the time. Japanese-inspired painted ornament, as on the back of this chair, and silk tassel fringes also were common features. Though idiosyncratic, Bugatti's creative legacy inspired his sons Rembrandt, a sculptor, and Ettore, an automobile designer.



Dining Chair, designed 1901 Designed by Frank Lloyd Wright, American, 1867-1959 Manufactured by John W. Ayers Company, American, Chicago, 1887-1914

Height: 55% in. (141.9 cm.)

Purchase: Funds given by the Decorative

Arts Society 239:1977

Frank Lloyd Wright was one of the founders of the Prairie School, a style modeled to fit the broad expanses of the Midwest terrain. Prairie School buildings, generally single-family residences, were strongly horizontal with heavy sheltering roofs.

Many of Wright's residential commissions included furnishings as well. The furniture tended to be architectural in scale, and often was fashioned from the same wood as the paneling of the house for which it was intended. The key to Wright's design was an insistence on simplicity, achieved through the use of rigid geometric forms and refined proportions, and a commitment to creating forms appropriate for human use. He opposed the strict adherence to handcrafting methods of construction then advocated by the mainstream Arts and Crafts movement, embracing instead the use of machine technology if the furniture was designed properly.

This dining chair is part of a set made for the Ward W. Willits house, completed in 1902 in Highland Park, Illinois. When grouped, the high-backed chairs create a sense of enclosure and intimacy, and suggest the formality of dining. Wright developed this basic style, with turned spindles, for his own dining room chairs in 1895, and reused it more than any other of his furniture designs. The chair has no historical precedent, but did influence subsequent furniture designers.



Gorham Manufacturing Company, American, 1831–present **Ewer and Plateau,** 1903

Designed by William C. Codman, active at Gorham 1891–1914

Silver

Ewer height: 19% in. (49.2 cm.) Plateau diameter: 12% in. (32 cm.) Purchase: Funds given by the Harry Edison Foundation and the Rose J. Jonas

Bequest 823:1983

In reaction to the low quality of machine-made products, the English Arts and Crafts movement of the 1880s and 1890s advocated a return to hand craftsmanship. The ideals of the movement were quickly adopted in America by many factories, including the Gorham Manufacturing Company. Although mechanization had contributed significantly to the success of Gorham, in 1896 the firm decided to produce a line of handcrafted wares. Three conditions were set for production of these pieces: the hammer was to be the primary tool: the designer and craftsman were to work together as closely as possible; and the final product was to be identifiable with its own century. In this last point, Gorham differed from Arts and Crafts silversmiths fashioning wares in styles revived or derivative from earlier periods.

Gorham formally introduced its handcrafted line at the 1900 Paris International Exposition as Martele, the French word for hand-hammered, a name meant to imply quality and exclusivity. Martele was a purer alloy than the usual sterling quality, and most items in the line were unique designs made to special order.

As was typical of Martele, at least two craftsmen worked on this set. Gorham's plant log indicates the silversmith spent 80 hours and the chaser spent 126 hours on the ewer alone. Hand-polishing ensured that the hammer marks remained visible, and Martele was originally oxidized with sulfides to highlight details of the decoration.





Adelaide Alsop Robineau, American, 1865-1929 University City Pottery, American, 1910-1914 Vases, 1910-1914 University City, Missouri Porcelain Heights range from 91/2 to 61/8 in. (24.2 to 15.6 cm.) Bequest of Elsa K. Bertig in memory of Joseph and Elsa Bertig, by exchange 471, 472, 473:1979 Purchase: Friends Fund 215:1980

The University City Pottery grew out of the American Women's League, founded in St. Louis in 1907 by publisher Edward Gardner Lewis. Lewis hired contemporary ceramic artists to teach at the Pottery and produce exhibition-quality pieces. Taxile Doat, a famous French ceramist, was brought in as director, a post he held throughout the firm's short life.

After the closing of the American Women's League in 1911, many artists left the Pottery, and Doat reorganized it as the University City Porcelain Works.

Doat was known in France and in this country for his mastery of glazing techniques. Most famous are his delicate crystalline glazes, fired at very high temperatures to create crystals of varying sizes across the body of the ceramic. Another artist active at the University City Pottery who explored glazes was Adelaide Robineau. She began potting in Syracuse, New York, about 1903. During her year-long stay in Missouri in 1910 she created dramatic variegated effects. Significant works by Doat, Robineau, and other University City artists received awards and recognition at several international expositions, and continue to serve as models to ceramists today.



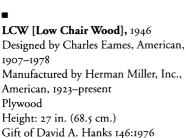
MR-534 Armchair, designed 1927 Designed by Ludwig Mies van der Rohe, German, 1886–1969 Nickel-plated tubular steel, horsehair, ebonized wood Height: 30½ in. (77.4 cm.) Purchase: Museum Shop Funds 53:1987

In the first decades of the twentieth century, architecture and interior design responded to the influence of industry and the development of new materials. Mies van der Rohe, in the MR series of chair designs from 1926–1927, experimented with cantilevered construction and the use of continuous curved tubular steel. The challenge of cantilevering was to modify traditional chair forms and eliminate the rear legs, thereby allowing the chair to expose its relationship to the seated human body. This radical redefinition was possible due to the capacity of tubular steel to take weight and stress.

Mies was granted a patent for cantilevered tubular steel chairs in 1927, and his MR designs remain in production today.

Mies van der Rohe was a founding father of modern architecture. He trained with noted designers Bruno Paul and Peter Behrens, and joined the Deutscher Werkbund, an organization established in 1907 to improve the quality of industrial design in Germany. He was a colleague of architects Walter Gropius and Le Corbusier, and from 1930–1933 served as the last director of the Bauhaus. In 1938, Mies emigrated to the United States, bringing the principles of the International Style to American architecture.





Armchair, 1950

Designed by Charles Eames, American, 1907–1978 Manufactured by Herman Miller, Inc., American, 1923–present Polyester fiberglass Height: 30¾ in. (78.1 cm.) Gift of Mrs. Charles Lorenz 124:1984

Charles Eames, a native of St. Louis, is considered the first American Modernist designer to have energetically embraced machine technology for furniture production. Throughout his career, Eames approached design as a problem to be solved as inexpensively and directly as



advanced methods allowed. His furniture designs are the result of repeated studies of the human form and its dimensions.

Eames worked in diverse fields, including architecture and film, yet his greatest fame derives from furniture. His first chair designs utilized the strength of molded wood; their success resulted from Eames's technical innovation of curving thin laminated veneers in more than one direction on the same piece. Additionally, to avoid marring the surface appearance with joinery, Eames took advantage of a recently developed welding system to secure rubber disks as joints between the molded wood sections.

Eames also experimented with fiberglass, a molded polyester used for its high resistance to impact and weather. The chairs resulting from these experiments were eminently suitable for mass production.





Dwight Dillon, American, 1918–1959 **Chalice,** 1958

Silver

Height: 10% in. (27 cm.)

Mark: (small D overlapping larger D) Purchase: Funds given by the Decorative Arts Society in honor of Lynn E. Springer

65:1981

Considered one of St. Louis's finest silversmiths, Dwight Dillon first became interested in metalworking while serving as an aircraft mechanic with the Air Force in 1942. Dillon's designs for liturgical silver won him commissions from both Protestant and Catholic churches. He considered this piece the embodiment of the essence of a chalice. He raised the base and stem from a single piece of silver, a time-consuming process on this scale. The proportions of the piece depart from the traditional formula for a chalice: the stem is taller, and the cup is smaller.

Maria Regnier, American, born 1901 **Coffee Service,** 1945–1950

St. Louis Silver

Coffeepot height: 8% in. (22 cm.)
Mark (each): MR (conjoined in rectan-

gle) HANDWROUGHT STERLING

Gift of Mr. John Goodman 22:1989.1-.4

Maria Regnier received a degree in Art Education from Washington University in St. Louis, Missouri, where she became interested in metalworking. Her works were primarily unique commissions, usually for friends and family members. Regnier's pieces rely on shape and high-quality craftsmanship for their appeal. Her confident use of thick sheets of silver further contributed to her success. Although Regnier had little contact with national and international artists, her sense of design and proportion was consistent with contemporary trends of the Bauhaus and Scandinavian workshops.

Wendell Castle, American, born 1932 Music Stand, designed 1963, manufactured 1980

Scottsville, New York White oak, rosewood

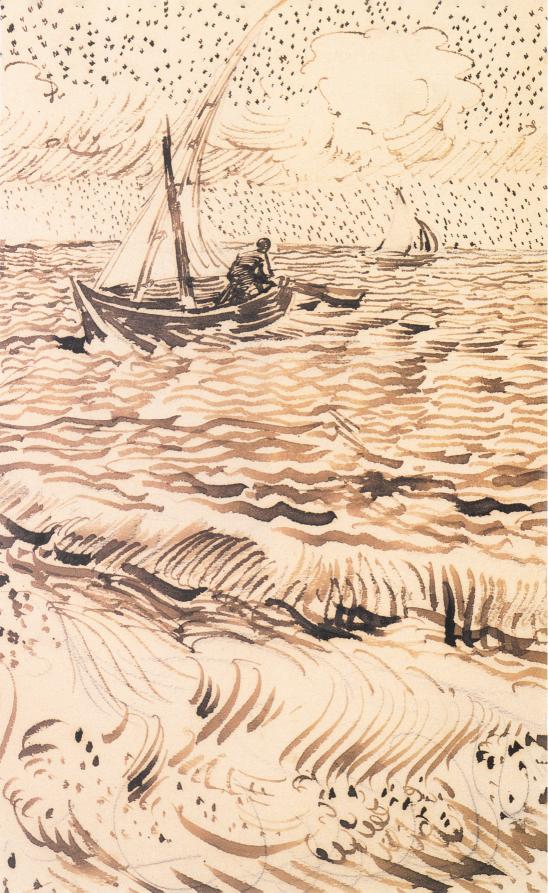
Height: 55 in. (139.7 cm.)

Purchase: National Endowment for the Arts, Anonymous Matching Funds, and Matching Funds given by Grace Morris Williamson and Alice P. Francis 93:1982

Wendell Castle is an artist whose creations deliberately challenge the traditional utilitarian function of furniture. Castle's background as a sculptor is clearly discernible in his sensitive, organic use of laminated wood carved into furniturelike forms. He dissolves the boundaries between craft and art, and his products exhibit a high degree of workmanship.

In addition to recognizable and usable forms such as this music stand, Castle pursues surrealistic effects in semifunctional artifacts. Carved clothing and other object shapes are integrated into such pieces.





Prints,
Drawings,
and
Photographs



Albrecht Dürer, German, 1471–1528 **St. Eustace,** c.1501 Engraving 13% x 10% in. (35.6 x 26.6 cm.) Purchase 255:1916

Painter, printmaker, designer of stained glass and metalwork, and theoretician, Albrecht Dürer possessed a combination of artistic genius and self-awareness that made him one of the outstanding figures in the history of German art. Dürer is unsurpassed as a printmaker. Both in woodcut and in engraving he achieved an unprecedented monumentality and dramatic effect, learned from Italian Renaissance art, with a northern love of detail.

St. Eustace, the largest of Dürer's engravings, illustrates the Saint's conver-

sion to Christianity upon witnessing the vision of a stag with a crucifix between its horns. Dürer's tapestry-like composition consists of a rich variety of tiny engraved lines that create a shimmering surface. His command of the highly demanding and meticulous art of engraving is most evident in his remarkable ability to translate onto the metal plate subtle variations in light and texture, and a wealth of details all organized into a monumental whole.

Giorgio Vasari so admired Dürer's large engravings, St. Eustace and Large Fortune, that he explained them as the artist's effort to surpass his Netherlandish contemporary Lucas van Leyden "in quantity as well as in quality." Dürer himself thought very highly of this print, selling and giving away many impressions of it during his journey to the Netherlands in 1520.



Ugo da Carpi, Italian, c.1480–c.1532 **Diogenes,** c.1527 Chiaroscuro woodcut Sheet: 18¹⁵/16 x 13³/4 in. (48.1 x 35 cm.) Purchase: The Sidney S. and Sadie Cohen Print Purchase Fund 23:1984

Ugo da Carpi's chiaroscuro woodcut *Diogenes*, based on a drawing by the Italian Mannerist Parmigianino, is considered to be not only the artist's masterpiece, but also one of the prime examples of this technique. The St. Louis impression is beautifully executed in blue-gray matte inks, regarded by scholars to be indicative of the earliest examples. The effects of this technique were achieved through the use of multiple blocks, printed in overlapping fashion. Whether

Ugo da Carpi should be credited with the invention of the method is open to debate; however, the importance of his artistic achievement is unquestionable, as witnessed by the quality of his cutting and the complexity of the tonal separations.

The subject of the print is the Greek Cynic philosopher Diogenes, famous for his eccentricities. According to legend, when Plato defined man as a featherless biped, Diogenes ridiculed him by producing a plucked rooster and exclaiming: "This is the Platonic man!"



Augustin Hirschvogel, German, 1503–1553
River Landscape with Large Tree at
Left, 1546

Etching

Sheet: 5½ x 7% in. (14 x 20 cm.) Purchase: Friends Fund and Gift of J. Lionberger Davis, by exchange 19:1988

This etching by Augustin Hirschvogel is representative of the Danube School style, which flourished along the Danube River from Regensburg to Vienna in the early sixteenth century. The movement introduced landscape and the depiction of nature as dominant compositional elements, reflecting a close relationship between man and his surroundings. The Danube School originated with the work of Lucas Cranach the Elder, Albrecht Altdorfer, and Wolf Huber, who were strongly influenced by Albrecht Dürer. Hirschvogel, considered one of the leaders of the second generation of Danube School artists, was a glass painter, mathematician, and cartographer. During the last ten years of his career, he produced more than 300 etchings, primarily illustrations for books. Among these was a group of thirty-five independent landscape etchings which revealed a poetic and romantic aspect of his work.

River Landscape with Large Tree at Left is characteristic of Hirschvogel's early compositional style, with the large tree in the foreground, the village and architectural details in the middle ground, and the mountain range in the distance. He often used a winding river to draw the viewer's eye into the scene. Moss-laden trees, characteristic of Altdorfer, and the loose loops of foliage, reminiscent of Huber, are incorporated into Hirschvogel's intimate and gentle view of nature.



Jean-Auguste-Dominique Ingres, French, 1780–1867

John Russell, Sixth Duke of Bedford, 1815

Graphite

15½ x 11½ in. (38.6 x 28.9 cm.)

Purchase 354:1952

It has been said that ever since the time of Holbein, the English had not sat for so great a portraitist as Ingres. This keenly observed portrait of John Russell, sixth Duke of Bedford (1766–1839) was one of many superb drawings of wealthy Englishmen on The Grant Tour that Ingres executed during his sojourn in Rome from 1806–1820. Here the fine graphite lines that he uses to render the physiognomy capture the sitter's strength of

character. A proponent of reform of the British Parliament and a long-time member of the Society of Friends of the People, the Duke of Bedford also wrote a series of books on the natural sciences. He is shown here as a man of letters holding a book in his right hand and resting his left arm on a table with his writing implements.

Ingres's portrait drawings remind one of his admiration for the classical and High Renaissance traditions in art and his faith in the primacy of line over color. He wrote of his adoration of "Raphael and his century; the ancients, and above all the divine Greeks; in music Gluck, Mozart, and Haydn."



Francisco Goya y Lucientes, Spanish, 1746–1828 **Modo de Volar** (A Way of Flying), c.1816–1820

Etching and aquatint
Plate: 9½ x 13¾ in. (24.4 x 35 cm.)

Purchase: The Sidney and Sadie Cohen Foundation, Inc. Print Purchase Fund 7:1968

Francisco Goya, considered one of the finest *peintre-graveurs*, did not begin making prints until late in his career, after he was left completely deaf by an illness in 1793. Goya's print series often rival the significance and emotional intensity of his paintings from the same time.

This etching bridges Goya's last two series of prints. Although issued posthumously with the series Los Disparates, it is now considered the concluding plate to La Tauromaquía of 1816. Modo de Volar is one of the trial proofs printed in approximately 1848; the regular edition was not published until 1864. It is an apt conclusion to a series that depicts the valor of the matadors and the energy of the bullfight. From the ominously murky sky appear fantastic bird-like machines that carry men in flight. This enigmatic imagery suggests that just as man has conquered the wild bull through skill, knowledge, and courage, so one day will he conquer the sky.



Edouard Manet, French, 1832-1883 The Races, 1864-1865 Lithograph Image: 151/4 x 20 in. (38.6 x 51 cm.) Bequest of Horace M. Swope 643:1940

This lithograph often has been referred to as the first Impressionist print. Manet's unconventional, head-on composition leaves a dramatic void in the center, drawing the viewer's eye into the picture by means of strong diagonal lines. These elements, combined with rapid, sketchlike strokes, instill the scene with a sense of movement and great energy. One can almost hear the thundering hooves of the horses and the cheers emanating from the grandstand.

Prints served many purposes for Manet. Often based on painted compositions, his etchings and lithographs were a means to reach a wide audience. He looked to his contemporaries, as well as to earlier artists such as Rembrandt and Goya, for inspiration.

It is difficult to date this work exactly, since Manet dated very few of his prints. It relates, however, to several works in other media ranging from 1865 to 1872, and we know that it was published posthumously in 1884 in an edition of a hundred prints.





Paul Gauguin, French, 1848–1903 L'Esprit Moderne et le Catholicisme, 1897–1898 Manuscript, transfer drawings in black, and woodcuts 125% x 71% in. (32 x 18 cm.) Gift of Vincent L. Price, Jr., in memory of his parents, Marguerite and Vincent L. Price 287:1948

L'Esprit Moderne et le Catholicisme (Catholicism and the Modern Mind) was written by Gauguin in Tahiti in 1897 and 1898, and transcribed by him in its present form in Atuana, Marquesas Islands, in 1902. Gauguin wrote ten treatises on subjects ranging from art and religion to personal insights about the modern world.

This text is a treatise on religion, a subject on which Gauguin was well-read; in it Gauguin criticizes the efforts of the

Catholic Church to convert the South Seas natives whom Gauguin considered beautiful and godlike. The front and back covers are adorned with transfer drawings, while the inside covers reveal two woodcuts. Gauguin's choice of illustrations for the outside covers, which apparently were conceived as a pair, reflects the religious theme of the text. The front cover represents the "brothel" of the Magdalene, and the back cover depicts the Nativity. Two earlier handprinted woodcuts have been applied to the inside covers: Soyez amoureuses, vous serez heureuses (Be in Love, You Will Be Happy) and Women, Animals, and Foliage, inscribed in pen and ink - Paradis perdu – (Paradise Lost).



Vincent van Gogh, Dutch, 1853–1890 Fishing Boats at Saintes-Maries-de-la-Mer, 1888 Reed pen and brown ink and graphite on wove paper 9½ x 12½ in. (24.3 x 31.9 cm.) Gift of Mr. and Mrs. Joseph Pulitzer, Jr. 137:1984

The climax of van Gogh's brief, ten-year period of artistic activity is often considered to have been his fifteen-month stay in Arles from February 1888 to May 1889. During the sojourn, van Gogh completed some 200 paintings and over 100 drawings. Fishing Boats at Saintes-Mariesde-la-Mer, which dates from this time, belongs to a group of works executed during and after a week-long visit to that Mediterranean village thirty miles from Arles.

Van Gogh finished three paintings and nine drawings while in Saintes-Maries-de-la-Mer; on his return to Arles, however, he completed thirty-two additional drawings after his own paintings. The St. Louis sheet is one of two drawings after the painting Seascape at Saintes-Maries-de-la-Mer, now in the Rijksmuseum in Amsterdam. The artist translated the composition of the painting, with its piled on strokes of bright color, into swiftly executed drawings of the greatest expressive economy. Far from being laborious copies, the drawings display great freedom of execution. The lines are varied and rhythmic. It was the artist's goal at this time to allow his drawings to become "more spontaneous, more exaggerated," a trait readily observed in this lively and energetic sheet. In this way, van Gogh emulated the Japanese who, in his own words "draw quickly, very quickly, like a lightning flash, because their nerves are finer, their feeling simpler."



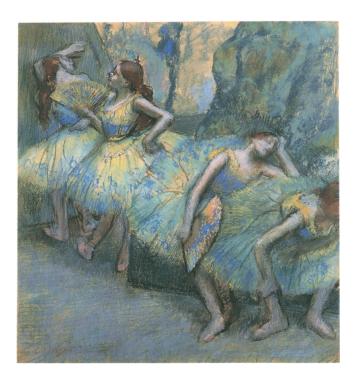
Mary Cassatt, American, 1845–1926 **Afternoon Tea Party**, 1891 Drypoint and aquatint 135% x 10½ in. (34.6 x 26.8 cm.) Purchase and Funds donated by Mr. and Mrs. Warren McK. Shapleigh, Mrs. G. Gordon Hertslet and Mrs. Richard I. Brumbaugh 4:1976

Mary Cassatt, the only American artist included among the Impressionists, is known primarily for her paintings and pastels of women and children. She began making prints relatively late in her career and was greatly influenced by the work of her fellow Impressionists Edgar Degas and Camille Pissarro in this medium.

Along with Degas and Pissarro, Cassatt played a decisive role in the revival of printmaking, particularly etching, in the nineteenth century, and artists such as Degas, Pissarro, and Cassatt joined in the

excitement. The influence of Japanese art, especially *ukiyo-e* prints, is evident in the works of the period.

Cassatt's Afternoon Tea Party is one of a group of ten prints executed by the artist in 1891. These color prints are considered by many to be her finest work. They demonstrate not only her masterful handling of complicated printing techniques, but also her application of characteristics of Japanese art. These are recognizable in the print's abstract compositional quality, with its flattening of forms, as well as the distinctive manner in which each print is inked. Afternoon Tea Party is the only color print to which Cassatt consistently applied hand touches, painting with gold the rims of the cups and saucers and the hat of the woman at the left.



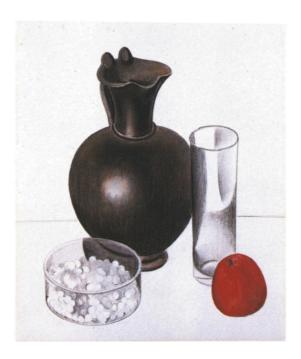
Edgar Degas, French, 1834-1917 Ballet Dancers in the Wings, 1900 Pastel on paper 28 x 26 in. (71.1 x 66 cm.) Purchase 24:1935

Degas's preference for figural subject matter over landscape is in stark contrast to much of the work of his Impressionist friends, such as Monet and Pissarro. In fact, Degas favored more manageable interior scenes and the effects of gaslight rather than working outdoors in the sunlight.

By 1874 Degas had established a reputation as a specialist in the depictions of the dancers of the opera theater; in fact, half of his mature work was devoted to this theme. Ballet Dancers in the Wings is a beautiful pastel from Degas's late period. It was his custom at this time to re-use figural compositions by making tracings, which preserved the original

and allowed him to explore and experiment with variations and reversals. Thus, the figures in this pastel appear in other works and are related to several drawings.

This composition of four dancers, two standing and two seated, arranged on a diagonal in descending height, is enlivened by the forceful line and vibrant, intense colors prevalent in this period of his career. The artist has moved his dancers off the stage, portraying them in the wings, in repose, weary from their intense efforts. Degas chose to depict not the celebrated dancers but the girls whom one contemporary called the "poor little plebians," with their angular, youthful bodies and broad, common features. Degas here prefers the confined spaces of backstage instead of the performances and rehearsal rooms of his earlier work.



Charles Sheeler, American, 1883–1965 **Still Life (Suspended Forms),** c.1922 Charcoal, chalk, and watercolor 19 x 15¹/₄ in. (48.2 x 38.7 cm.) Bequest of Marie Setz Hertslet 123:1972

Charles Sheeler was a pioneer of American Modernism. A gifted photographer as well as a painter and draughtsman, Sheeler was in close contact with Alfred Stieglitz and was admired by Edward Steichen, Paul Strand, and Edward Weston. While his choice of subject matter for Suspended Forms, a precisionist still life, appears traditional, his execution and intention were not. The deceptively simple arrangement was quite purposeful. Sheeler stated that his goal was to give his work "the absolute beauty we are accustomed to associate with objects suspended in a vacuum." As such, the Etruscan pitcher, glass tumbler, glass dish with marbles, and apple are removed from any recognizable context;

only a cursory line connotes the table top. The emphasis is on the structure of these elements, pure and abstract, with no indication of shadows.

Sheeler's photography informed his modernist explorations in drawing and painting. Suspended Forms, one of a group of six still lifes exhibited in 1922, is related to a photograph by Sheeler. While the photograph depicts the same elements, the artist has replaced the horizontal format of the photograph with the vertical orientation of the drawing, thus accentuating its abstract qualities and the individual nature of the various objects in space.



Charles Demuth, American, 1883-1935 Eggplant and Green Pepper, 1925 Watercolor with graphite 18 x 117/8 in. (45.6 x 30.2 cm.) Purchase: Eliza McMillan Purchase Fund 2: 1948

As a watercolorist, Charles Demuth had few equals. He found much of his inspiration in Cézanne's late watercolors, devising ways to combine a formal organization with a developing interest in geometric associations. While architectural scenes and landscapes had earlier held his interest, in the late teens and early 1920s he embarked on a series of still lifes that focused on simple arrangements of fruits, vegetables, and flowers.

In Eggplant and Green Pepper two unassuming vegetables sit on a circular woven surface with a simple glass jar from whose mouth a single leaf casually protrudes. The vegetables are rendered with great sensitivity to the subtle irregularities in their smooth and undulating surfaces. Demuth's use of blotting technique and his practise of leaving portions of the paper blank enhance and extend the ethereal delicacy of the composition as a whole.



Max Beckmann, German, 1884–1950 **Self-Portrait,** 1922

Woodcut

Sheet: 12¾ x 10 in. (32.4 x 25.3 cm.) Purchase: Friends Fund 1796:1981

The self-portrait held a great fascination for Max Beckmann, one of Germany's most important artists of the twentieth century. This subject appears often in his paintings, prints, and drawings.

Unlike other German artists of his time, such as Ernst Ludwig Kirchner, Erich Heckel, and Emil Nolde, Beckmann executed few woodcuts, only eighteen in an oeuvre of over 300 prints. This striking work is the artist's only single-figure self-portrait in the woodcut technique, and is one of two known impressions of the image's second state. The forceful positioning of the figure on the sheet presents Beckmann as a successful, confident, well-respected artist, a position he enjoyed at the time of the print's completion.



Otto Dix, German, 1891–1969 **Head of a Woman with a Bow**, 1926
Charcoal and graphite
13¾ x 13 in. (35 x 33 cm.)
Purchase: Funds given by Mr. and Mrs.
Elmer Kiefer, McMillan-Avery Fund of the St. Louis Community Foundation, Mr. and Mrs. Eugene F. Williams, Jr.,
John R. Goodall Trust, Mr. and Mrs.
Jack Ansehl, and Mr. and Mrs. John D.
Cleator through the 1989 Annual Appeal 66:1990

Along with Max Beckmann and George Grosz, Otto Dix was a representative of the social realist tendency in German art called "die Neue Sachlichkeit." This magnificent drawing is a study for a nearly life-size painting (Galerie der Stadt Stuttgart) depicting three prostitutes with all the brutality and acerbity expressed by the Neue Sachlichkeit artists in their portrayals of contemporary society.

The drawing is for the head of the scrawny prostitute at the left of the painting. The distorted face of the young woman recalls Dix's artistic beginnings in German Expressionism as well as his affinity for his German Renaissance forebears Matthias Grünewald and Hans Baldung Grien. While the adept shading of the powerful, solid head recalls the old masters, the swift, spontaneous execution is thoroughly modern.

Dix had fought at the front in World War I, and his imagination was obsessed by the suffering, horror, and misery of reality. In works such as *Head of a Young Woman with a Bow*, Dix evokes the anguished saints of Grünewald and the frenzied witches of Baldung to condemn the social and spiritual values of his own era.



Henri Matisse, French, 1869–1954 **Woman in Armchair**, 1936 Charcoal on paper 21 x 15¹⁵/16 in. (53.2 x 40.5 cm.) Purchase: Friends Fund and Funds given in memory of Miriam O'Malley 9:1953

As a painter, Henri Matisse is considered the greatest colorist of his time. The essence of his art, however, lies in the beauty of his line. A master draftsman, Matisse was interested in form rather than content. Drawing was a constant activity throughout his long career.

Woman in Armchair, based on a model in a studio arrangement, is exemplary of Matisse's drawing style. Like many of his charcoal drawings, it illustrates his concern with spatial relationships and the atmospheric play of light and shade; his lively line creates volume and defines pattern.

Matisse wrote and spoke eloquently about his work. "My drawing is the most direct and purest translation of my emotion. This is made possible by simplification of media. I have the feeling that my emotion expresses itself through the medium of plastic writing. As soon as my line – inspired, so to speak, with a life of its own – has molded the light of the empty sheet without destroying the tender whiteness of the paper, I stop. I can no longer add or change. The page is written, no correction is possible."



Pablo Picasso, Spanish, 1881–1973 **Woman with Tambourine,** 1938 Etching and aquatint Plate: 261/8 x 201/4 in. (66.5 x 51.3 cm.) Gift of Joseph Pulitzer, Jr. 40:1952

Printmaking was a significant part of Picasso's long and prolific career. His interest in the medium emerged as he matured and developed into one of the major artistic forces in the twentieth century. In addition to his paintings, sculptures, drawings, and ceramics, he created over 2,000 prints.

This unusually large print of *Woman with Tambourine* is a technical achievement in aquatint; its overall uniformity and richness are masterfully handled. Picasso's talent as a draftsman is evident in his skillful use of the scraper, the tool actually employed to create the image out of the darkness of the velvet-like aquatint ground. Literally scraped onto the plate and through the aquatint resin, Picasso's haunting image of a Bacchante figure emerges. The exaggerated proportions and vibrant presence of this figure testify to Picasso's inventiveness and talent as a master printmaker.



Jasper Johns, American, born 1930 Black and White Numerals: Figure 7, 1968

Lithograph

Sheet: 35 x 30 in. (88.8 x 76.3 cm.) Purchase: Friends Fund 1976 34:1976.7

Jasper Johns has been a strong influence in the second half of the twentieth century. His paintings sometimes present an impenetrable mystery, inviting the viewer to ponder the enigmatic imagery and the complex vocabulary of symbols that seem to offer myriad possibilities of meaning.

Following the tradition of the painterprintmaker, Johns's work in lithography, etching, and screenprinting displays his constant desire to reshape ideas by reusing objects and subjects from his paintings, bronzes, or drawings. Along with flags, targets, maps, and the alphabet, numbers have been a continuous subject for Johns. His *Black and White Numerals: Figures o to 9* are of such a scale as to compete with paintings. Johns emphasizes the individual character and feeling of each number within the group, with a definite sense of a beginning and an end. The surfaces of the prints are diverse and display Johns's tendency to mark the stone in a lively and inventive manner, manipulating wash and line to create a rich, luscious effect. In *Numeral 7*, a decal of the Mona Lisa has been transferred to the stone.



Jim Dine, American, born 1935 **Self-Portrait: The Landscape,** 1969 Color lithograph Sheet: 531/8 x 375/8 in. (134.9 x 95.6 cm.) Purchase: Funds given by Centerre Bancorporation 39:1982

Along with Jasper Johns, Jim Dine has been one of the major forces in contemporary printmaking. He has expanded the traditional boundaries of the medium, employing unusual papers, hand coloring, collage additions, and unexpected combinations of techniques.

In the early 1960s, Dine was active in the Pop movement that sought to challenge the role of Abstract Expressionism. His subjects – hearts, tools, palettes, and robes – were highly symbolic and autobiographical. The robe theme emerged from a group of paintings done at the beginning of the 1960s. In those works, as in *Self-Portrait: The Landscape*, the robes seem to be worn by an invisible man. As the title indicates, the robe – a garment both formal and intimate – is treated as a self-portrait. The artist uses this unsettling image in multiple contexts, representing it in a wide range of attitudes and settings.



Jacob Lawrence, American, born 1917 **Builders #1,** 1972

Watercolor and gouache over pencil 22½ x 30¾ in. (57.7 x 78.8 cm.)
Purchase: Eliza McMillan Fund 93:1972

Born and raised in New York's Harlem, Jacob Lawrence began his career in the 1930s, forging a personal style influenced by both contemporary Social Realism and colorful abstract composition. Lawrence frequently draws upon scenes of daily life in his urban surroundings, and a more general focus in much of his work has been the depiction of the struggles of life. Images of builders have been frequent in Lawrence's work since the early 1970s; they symbolize for him the aspirations and constructive capabilities of humanity.

In *Builders #1*, a powerful-looking man works in a studio strewn with colorful, geometrically formed tools, a scene that is presented close to the picture plane and therefore to the viewer. The stabilizing triangular form of Mount Rainier looms outside the window, an allusion to the artist's move to Seattle, Washington in 1971. Lawrence prefers to work with water-based media, and in this piece the gouache gives an opaque and flat character to the surface.



Jennifer Bartlett, American, born 1941 Black House, 1984

Pastel

26 x 40 in. (66 x 101.6 cm.)

Purchase: Eliza McMillan Purchase Fund 40:1985

Black House demonstrates Bartlett's fascination with the simple, geometric house form that appears in much of her work since the 1970s. This pastel depicts the ominous black structure deep within a densely foliated setting, alongside a creek flanked by a rowboat and a bridge. The drawing is one of a number of pieces Bartlett completed on the theme of the creek.

When Bartlett began to use oil pastel in 1983, her work took on a new richness of texture quite different from her earlier pieces painted on smooth, enameled surfaces. Much of her previous work was executed in direct response to Minimalist and Conceptual art; while she introduced simple recognizable images, she often utilized a grid system. This drawing marks a change in her approach. Bartlett continues to explore and create enigmatic imagery, but in a more painterly style, as witnessed in her sensuous handling of the surface and the wondrous inner light coming forth from the picture.



Charles Nègre, French, 1820–1880 **Arles: Roman Ramparts,** 1852 Salt print 9 x 12³/₄ in. (23 x 32.4 cm.) Purchase: Museum Shop Fund 76:1989

Before turning to photography, Charles Nègre trained as a painter and was a student of Ingres and Delaroche. He initially used photography as an aid to his painting, but eventually dedicated himself to the medium.

While Nègre's early work in photography consisted of genre scenes, he soon

became thoroughly immersed in the field of architectural images. In 1852 he began a most ambitious project: to photograph the monuments, archaeological ruins, and scenery of his birthplace, the Midi region of France. Arles: Roman Ramparts belongs to this project, which was never fully realized. The artist's intention was to depict the romantic atmosphere and picturesque quality of the Midi and not concern himself with documenting structures and monuments which were neglected and subject to vandalism. Nègre's photographs from this time, with their use of deep shadows and sunlight, reflect his sophisticated eye and pure photographic vision, rarely seen in images from such an early date.



Carleton E. Watkins, American, 1829-1916

The Lyell Group, 13,191 Feet Above Sea and Nevada Fall from Sentinel Dome No. 96, 1866 Albumen print

153/16 x 203/8 in. (38.7 x 51.8 cm.) Purchase 127:1977

Carleton E. Watkins was one of the most celebrated landscape photographers of the American West. His realization that photography was an art form as well as a useful tool of documentation freed him to take advantage of nineteenth-century land surveys while addressing the Romantic aesthetics of painting and literature at the time.

The Lyell Group, a mammoth plate from 1866, was made when Watkins accompanied a government-sponsored

geological survey party to the high areas surrounding the Yosemite Valley. Watkins approached the land with an exhilarated self-confidence instilled by his previous expeditions into the Valley. This view shows the strong formal concerns of his mature style. The dark foreground recedes into the middleground and background, which then culminates in the gentle undulation of the horizon line.

Paul Strand, American, 1890–1976 **Church, Ranchos de Taos, New Mexico,** 1931 Silver print 478 x 578 in. (11.8 x 15 cm.) Purchase 74:1978

Paul Strand's early interest in photography coincided with the initial wave of Modernism in American visual arts. He sought to make "straight," unmanipulated images that combined the intrinsic capabilities of the photographic medium with objective reality.

Between 1930 and 1932, Strand made a series of photographs in New Mexico. Turning his camera to the rugged landscape and indigenous architecture, he strove to capture the essence of that mysterious region. *Church, Ranchos de Taos, New Mexico* exemplifies the purity of Strand's vision: by concentrating on its surface texture, Strand reveals the fundamental, organic nature of the building.

Walker Evans, American, 1903–1975 Allie May Burroughs, Wife of a Cotton Sharecropper, Hale County, Alabama, 1936 Silver print 93/8 x 7½ in. (23.9 x 19.2 cm.) Purchase: Bequest of Jean F. Harris and Funds given by Mr. and Mrs. Robert Rosenheim 146:1987

Walker Evans's straightforward style is evident in his famous portrait of an Alabama sharecropper's wife. Images such as this documented the plight of Depression-era America in hopes of motivating social and economic reforms. Evans approached his subject matter, be it tenant farmer, building, billboard, or subway portrait, as the lucid description of significant fact. A reader of nineteenth-century French novelist Gustave Flaubert, he believed artists should be invisible, but all-powerful.







Alexander Rodchenko, Russian, 1891-1956 Woman with a Camera, 1930s Silver print 8 x 113/8 in. (20.4 x 28.8 cm.) Purchase: Funds given in honor of Mary-Edgar Patton 21:1986

Alexander Rodchenko began his career as a painter, exhibiting works with Russian Supremitist and Constructivist artists such as Vladimir Tatlin, Kasimir Malevitch, and Liubov Popova. By the early 1920s he was using photographs in conjunction with his photomontages.

Rodchenko's photographs display an underlying Modernist approach to the medium - that of using photography to express ideas in a form that is purely its own and not an attempt to imitate paint-

ing. His images of everyday scenes are taken from unexpected angles which challenge conventional perspectives. In Woman with a Camera, Rodchenko shoots from above, accentuating the way in which the camera's eye flattens the composition and foreshortens the figure. The dynamism thus achieved is heightened by the striking use of diagonals in the tilted posture of the woman, the stripes on her dress, and the planks of wood on the ground. It was not Rodchenko's aim merely to convey information with his photographs, but rather to have them function as the means for a psychological response to a new era.



Ansel Adams, American, 1902–1984 Clearing Winter Storm, Yosemite Valley, 1944 Silver print 10½ x 13¼ in. (26.5 x 33.7 cm.) Purchase 62:1945

Ansel Adams is perhaps the best-known photographer of the twentieth century. While his work includes portraits, still lifes, and architectural photographs, he is primarily recognized for his images of the Western landscape. His lifelong association with the Sierra Nevada and its preservation began in 1916, when at the age of fourteen he made his first visit. Trained as a concert pianist, Adams turned to photography full time in 1930.

He was one of the founding members of Group f/64, photographers dedicated to the sharply focused image.

Adams's emotional involvement with his landscape subjects is apparent in his elegant depiction of *Clearing Winter Storm, Yosemite Valley.* Ever the flawless technician, Adams transcends mere description of a scene and strives to capture the elusive quality of light as it envelops the landscape. The result is a photograph translated into precise tonal harmony.



Gordon Parks, American, born 1912 Untitled, 1963 Silver print 103/8 x 131/4 in. (26.2 x 33.7 cm.) Purchase: Funds given by Mr. and Mrs. Daniel L. Schlafly 197:1989

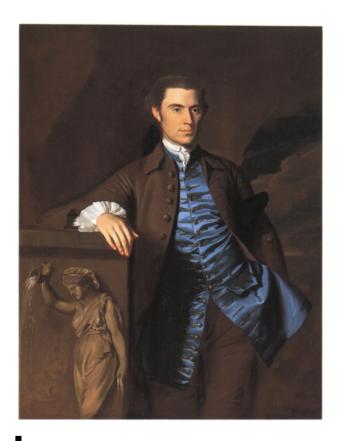
Although known primarily as a documentary photographer, Gordon Parks is an accomplished writer, musician, and filmmaker as well. In 1942 he was awarded a fellowship to study with Roy Stryker at the Farm Security Administration (FSA), where he came in contact with other photographers such as Walker Evans, Dorothea Lange, and Russell Lee. The only African-American photographer in the FSA, Parks traveled throughout the country, witnessing first-hand the effects of the Depression. He continued to work with Stryker at the Office of War Information, and later as a member of a

seven-man team hired by Standard Oil Company of New Jersey to document American life at mid-century.

Parks is perhaps best known for his numerous photographic essays for Life magazine, where he was a full-time staff photographer from 1948 to 1961. While his subjects vary from Harlem street gangs to Winston Churchill and the civil rights movement, his ultimate focus and passion are people and the intimate details of daily life.



American
Painting
and Sculpture



John Singleton Copley, American, 1738–1815

Thaddeus Burr, 1758–1760 Oil on canvas 50% x 39% in. (128.6 x 101.3 cm.) Purchase 174:1951

Eunice Dennie Burr, 1758–1760 Oil on canvas 49¹⁵/₁₆ x 39³/₈ in. (126.9 x 100.1 cm.) Purchase 173:1951 These works represent a high point of American colonial portraiture, a field dominated by John Singleton Copley during the period between 1753 and 1774 when Copley left for England. Copley was virtually a self-taught artist since eighteenth-century Boston offered few masters to serve as artistic models. His first works were completed when he was only fifteen, and by the late 1750s Copley had achieved a style of compelling naturalism and sumptuous surface texture evident in this pair of portraits.

Thaddeus Burr was a Fairfield, Connecticut landholder and a graduate of Princeton. He was a close friend of John Hancock, and was one of two Fairfield



delegates to the convention in Hartford to ratify the Constitution of 1788. Burr's hip-shot pose and clean, chiseled features reflect the rational ideology of the eighteenth century. His stance looks to America's political future: leaning against a classical relief, the allegorical figure of abundance makes reference both to his position as landholder as well as the Greek democratic ideals which soon would shape the ideologies of the American and French revolutions. In 1759 he married Eunice Dennie; the marriage may have been the occasion for the commission of these portraits.

Eunice Burr's portrait, dominated by the rich rose coloration of her dress and the ivory tones of the Mechlin lace at her

sleeves and neckline, serves as a counterpoint to the satiny blue waistcoat her husband wears. The accomplished treatment of fabric displayed in both portraits looks ahead to Copley's later success in England. Copley always believed that proper artistic training was only available in Europe, and after 1774, when he left Boston and an increasingly tense political situation, he was able to work in London as a prominent court painter.



John Johnston, American, 1753–1818 Still Life, 1810 Oil on panel 14% x 181/8 in. (37.1 x 46.1 cm.) Anonymous Gift 218:1966

John Johnston's *Still Life*, one of the earliest American paintings of that genre, depicts five ripe peaches, two clusters of grapes, and a cut twig on a narrow marbleized tabletop. Dew-like drops of water appear on the table, leaves, and fruit. A large bee is poised at the lower left corner of the table, and a caterpillar wiggles its way along one of the vines. The ensemble is seen in sharp contrast to the neutral white background, which is as uninflected as the foreground elements are modulated.



Charles F. Wimar, American, 1828-1862 The Captive Charger, 1854 Oil on canvas 30 x 41 in. (76.2 x 104.2 cm.) Gift of Miss Lillie B. Randell 181:1925

Born in Germany, Wimar came to America with his family at the age of fifteen, settling in St. Louis. His stepfather ran a public house in the outskirts of the city near the area where Indians camped when they came to trade furs. The friendships young Charles made at the campground fostered a lifelong interest in native Americans.

After some local training in art, Wimar left St. Louis in 1851 to study at the Düsseldorf Art Academy and remained there until 1856. It was in Düsseldorf that Wimar conceived his life's goal of becoming a visual chronicler of the native American. In 1854, he painted The Captive Charger, a dramatic dusk scene of "...Indians returning from a foray,

having captured a Dragoon's horse." According to a contemporary traveler's report of a journey to the West, "All stealing is permissible among the Indians, but horse-stealing is honorable." Wimar gave the stolen horse's eyes an unsettled look which echoes the wariness of the men stealthily moving through the swamp.

Upon completing it, Wimar sent The Captive Charger to St. Louis, where it was sold in July of 1855 for \$300. Wimar subsequently returned to St. Louis, where he was gaining recognition for his Indian scenes as well as portraits and genre scenes.

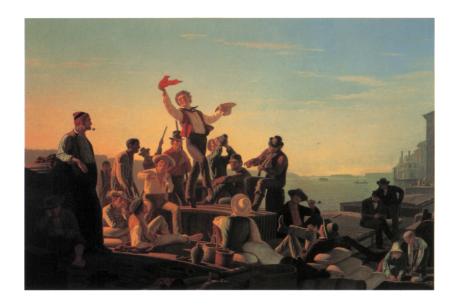


George Caleb Bingham, American, 1811–1879 **Raftsmen Playing Cards,** 1847 Oil on canvas 28 x 38 in. (71.2 x 96.5 cm.) Purchase: Ezra H. Linley Fund 50:1934

In 1846, George Caleb Bingham sent a group of four paintings to the American Art-Union in New York. Included in the set was *The Jolly Flatboatmen*, which was purchased by the Art-Union, engraved, and distributed to its membership across the nation. The circulation of the print marked the highest point Bingham's career had reached thus far.

Bingham understood the implications of the successful reception in New York of paintings of Western life, and the following year he submitted to the Art-Union *Raftsmen Playing Cards*, which

builds upon the achievements of the earlier picture. In this painting, the viewer has moved onto the raft itself to observe an early-morning card game. While one raftsman, his back turned to the viewer, poles the powerless craft downriver, the carefully balanced central group passes the time with cards. These boatmen, though described as rowdy and unsavory in eyewitness accounts, are depicted by Bingham as civilized, genial, and passive. To the viewer in the East, Bingham's West appeared safe, secure, and happy, with nature and man united.



George Caleb Bingham, American, 1811-1879 Jolly Flatboatmen in Port, 1857 Oil on canvas 47¹/₁₆ x 69⁵/₈ in. (119.5 x 176.8 cm.) Purchase 123:1944

When Bingham arrived in Europe for the first time in 1856, he brought with him the ambition of creating a history painting that would depict an important event in the development of the American West. He also brought along the memory of his well-received paintings of river life dating from the mid-1840s. These works, which had given him national visibility, suggested to him further potential.

After settling with his family in Düsseldorf, Germany, Bingham set to work on Jolly Flatboatmen in Port. With more than nineteen figures, it was to be his largest and most complex river painting. Moreover, unlike his earlier paintings of similar subjects, which were set in remote bends of unnamed rivers, this work was to depict a center of commerce, St. Louis. The scene shows a flatboat docked at the wharf, and boatmen amusing themselves with their own homespun entertainment, music, and dancing. The revelry is so lively that another flatboat has pulled alongside to observe it. Bingham borrowed figures from his earlier works for this painting; the tour-de-force dancing figure who holds a red handkerchief had appeared in his best-known river painting, Jolly Flatboatmen, 1846.



John F. Kensett, American, 1816–1872 **Upper Mississippi,** 1855 Oil on canvas

183/8 x 301/4 in. (46.7 x 76.9 cm.) Purchase: Eliza McMillan Fund 22:1950

This Minnesota landscape of a site near the headwaters of the Mississippi River was painted during the period when George Caleb Bingham was creating his pictures of the Missouri and Mississippi rivers. Although unruffled water is as central to Kensett's view as it was to Bingham's, the mountainous outcrop plays a more dramatic role in Kensett's work. On a sandy spit of land in the painting's middle ground, Indians push

off their canoes into the smooth, bluegray water. Only the birds in the foreground, whose nests seem to be in the rocky peaks at the left side of the canvas, appear capable of breaking the spell of calmness. Thinly painted and asymmetrically structured, the "empty" scene utilizes a format often employed by Kensett to depict Lake George in the Adirondacks. More than the landscape itself, it is the presence of the Indians which places the viewer in the West.



Winslow Homer, American, 1836-1910 The Country School, 1871 Oil on canvas

213/8 x 383/8 in. (54.3 x 97.5 cm.) Purchase 123:1946

Winslow Homer developed his interest in scenes of everyday life as a magazine illustrator in the 1850s in Boston, where he worked primarily in the medium of wood engraving. His earliest paintings feature humble scenes rendered in contrasting lights and darks. Homer's images of American life show authentic characters in their native environments, without the overly sentimental qualities that mark many contemporary genre scenes.

In this painting, the artist depicts a rural schoolroom in an upstate New York town he had visited in 1870. The sunlight streaming through the window curtains suggests the fresh atmosphere of the country day and contrasts with the controlled geometry of the classroom. The

horizontal organization of the students' benches leads into and across the compositional plane; the viewer's eyes, as the children's, focus on the teacher, whose solid triangular form is reinforced by the blackboard and the windows behind her. Homer further characterizes the classroom scene with spots of sunlight falling on desks and well-worn floorboards, as well as a captivating portrayal of the children's varying degrees of attention.



William M. Harnett, American, 1848–1892 With the Staats Zeitung, 1890 Oil on canvas 141/8 x 201/4 in. (35.9 x 51.5 cm.) Purchase 26:1945

Painted two years before the artist's death in 1892, William Harnett's With the Staats Zeitung looks back to his earlier compositions. The items on the wooden side table – the pewter-lidded stoneware tankard, the blue box of pipe tobacco, the folded German newspaper, the pipe, and five wooden matches – are symbols of masculine repose. While the newspaper appears unopened and unread, the pipe has been smoked recently; its ashes spill outward from its upside-down position.

Light enters from the left side of the composition, illuminating the metal rims on the pipe, the newspaper's deckle edge, and the highlighted joints of the tankard. The viewer seems to be in a quiet wood-paneled chamber. It is a room for simple, solitary indulgences such as drinking, smoking, and reading, activities which suggest the sensory pleasures of taste, sight, smell, and touch. The painting refers to the European tradition of depicting the senses, but does so with melancholic inwardness, rather than joyousness.



Thomas C. Eakins, American, 1844-1916 The Fairman Rogers Four-in-Hand, 1899 Oil on canvas

23½ x 35% in. (59.7 x 90.6 cm.) Purchase 92:1954

Like many nineteenth-century painters, Philadelphian Thomas Eakins frequently used photographs to aid him in creating his compositions. Eakins, who was also a photographer, was keenly interested in realistic representation.

The Fairman Rogers Four-in-Hand is a later grisaille version of an 1879 painting commissioned by Fairman Rogers and now owned by the Philadelphia Museum of Art. It depicts Rogers, with his wife and family members, driving his coach in Philadelphia's Fairmount Park. Rogers, one of the first people in the city to own and operate a four-in-hand coach, was an authority on coaching and published a manual on the subject in 1900. This later

version of Eakins's 1879 painting was reproduced as the frontispiece for the manual.

Rogers was an amateur photographer who shared Eakins's interest in animal movement and how the camera could reveal its nuances. Both men studied the British photographer Eadweard Muybridge's images of horses in motion, which showed accurately the positions of the animals' legs in a gallop, canter, and trot. Eakins's 1879 rendering of the Rogers horses in fact is based upon his understanding of Muybridge's work, and the painting may be one of the first to represent the animals' movement realistically.

Augustus Saint-Gaudens, American, 1848–1907 **Amor Caritas,** 1898 Gilt bronze 39¾ x 17¼ in. (101.9 x 44.2 cm.) Purchase 54:1927

Augustus Saint-Gaudens was born in Dublin but came to America at the age of six weeks. His early art training was in New York City as a cameo cutter, and during his educaton in Paris at the Ecole des Beaux-Arts and later in Rome as a sculptor, Saint-Gaudens used his cameocutting skills to earn a living.

By the late 1870s, Saint-Gaudens had begun to make a name for himself as a talented sculptor of portraits as well as historical and mythical figures in the round or as bas-relief. A bas-relief, unlike a free-standing sculpture, is carved out of and engaged to a background, rather like a large cameo.

Saint-Gaudens's Angel with Tablet, is known as *Amor Caritas*. Originally created of clay in a high level of relief, this gilt bronze piece is one of more than a dozen copies cast from a less-than-half-sized reduction of the original. The words "Amor Caritas" on the tablet are Latin for love and charity. The figure's face was modeled from that of Saint-Gaudens's mistress, Davida Clark. She wears a girdle and a crown of passion flowers.

One of the early casts of *Amor Caritas* was purchased by the French government and is now in the collection of the Louvre. Saint-Gaudens was awarded the grand prize in sculpture for this work at the French Expositon Universelle of 1900.





Bessie Potter Vonnoh, American, 1872-1955

The Young Mother, 1896

Bronze

Height: 14½ in. (36.8 cm.) Purchase: Given in memory of Henry B. Pflager from his friends and wife, Katherine King Pflager, by exchange

134:1985

By the time she was fourteen, St. Louis native Bessie Vonnoh had decided she wanted to be a sculptor. She later studied with the famous American sculptor Lorado Taft at the School of The Art Institute of Chicago. For the World's Columbian Exposition of 1893 in Chicago, Vonnoh created an eight-foot-high allegorical figure of art for the Illinois Building; she also worked on some of Taft's pieces.

At the 1893 Exposition, Vonnoh saw the small bronze figurines exhibited by the Italian sculptor Prince Paul Troubetskoy. Captivated by these sculptural sketches, she began "doing Troubetskoys," as she termed her new diversion, which often explored the elemental relationship between mothers and their children. The Young Mother was exhibited regularly. It received a bronze medal at the Paris Exposition in 1900, and an honorable mention at the 1901 Pan-American Exposition in Buffalo.



Thomas Wilmer Dewing, American, 1851–1938

Lady in White, c.1901
Oil on panel
20 x 15¾ in. (50.8 x 40 cm.)
Purchase: Museum Purchase, by exchange; Museum Purchase and the Eliza McMillan Purchase Fund 102:1988

Although not a familiar name today, in the 1890s Thomas Wilmer Dewing was a well-known and highly respected artist. Born in Boston and apprenticed as a young man to a lithographer, Dewing finished his artistic education in Paris, as was common for his generation, at the Académie Julian.

By the late 1870s Dewing had settled in New York City, and soon was recognized for his individualistic style. Before long, Dewing's paintings, pastels, and silverpoints were being collected by a famous Detroit patron of the arts, Charles Lang Freer. Freer was known for his Asian collections as well as his habit of acquiring the work of American artists whom he felt emulated the Oriental spirit in their work. One of Freer's partners in this merger was St. Louisan William K. Bixby, who had long been an art collector. Through Freer, Bixby began to buy Oriental art as well as the work of American artists such as Dewing. Lady in White was once part of Bixby's household collection. Dewing painted many images of this subject throughout his lifetime, typically using a model to evoke a dreamy, ageless figure in an undefined space.



Maurice Prendergast, American, 1858-1924 Seashore, c.1910 Oil on canvas 24 x 32 in. (60.9 x 81.3 cm.)

Purchase: Eliza McMillan Fund 33:1948

Prendergast's paintings amalgamate a number of advanced European artistic movements from the end of the nineteenth century and the beginning of the twentieth, resulting in a style which nevertheless seems rooted in what one must call "an American perspective." Prendergast blended Impressionist subjects, Fauve color, and pointillist application of paint to create a distinctive style.

The elements of Seashore are defined by its rich crust of paint. The purple sky, shimmering blue-green water, and pink, orange, green, and white dresses on the silhouetted foreground figures create a

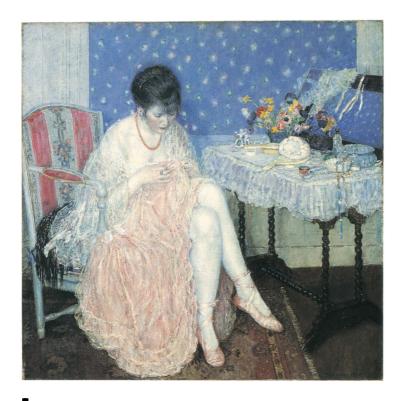
patterned decorative ensemble which seems advanced yet Victorian, abstract yet thoroughly representational. Prendergast's feeling for abstraction is underscored by the three bands of sky, water, and beach that provide the basic structure of the painting, and by the faceless figures of the women who create a frieze-like band in the foreground.

The mood of crowded anonymity derives from Georges Seurat's A Sunday Afternoon on the Island of La Grande Jatte (The Art Institute of Chicago). The sense of isolation is perhaps most aptly symbolized by the white sailboat bobbing in solitary splendor just above the center of the composition.



John Henry Twachtman, American, 1853–1902 **The Rainbow's Source**, c.1890–1900 Oil on canvas 34½ x 24½ in. (87.6 x 62.2 cm.) Purchase 124:1921

This painting is one in a series of landscapes which depict Horseneck Falls on the artist's farm in Greenwich, Connecticut. Like their French counterparts, American Impressionists such as Twachtman, Childe Hassam, and J. Alden Weir often painted the same landscape motif under different seasonal or atmospheric conditions. In this painting, the falls are presented almost head on, cascading into a stream bed that winds its way to the bottom of the canvas. The flat pictorial space allows the falls, trees, and rocks to coalesce into a carefully designed, almost abstract, composition. The painting's heavy underpainting, dry impasto, and rough texture are all characteristic of Twachtman's Greenwich period, when his style was closest to Impressionism.



Frederick Carl Frieseke, American, 1874-1939 Torn Lingerie, 1915 Oil on canvas 511/4 x 513/4 in. (130.1 x 131.4 cm.) Purchase 310:1916

An expatriate painter, Frieseke lived in France for over forty years. After 1900, when Frieseke began to spend his summers in Giverny, his work began to show the influence of Impressionism. It was probably Renoir, the Impressionist he most admired, who most influenced Frieseke in his focus on the intimate subject of a woman in her boudoir for so many paintings.

Frieseke was a virtuoso in capturing the delicate frothiness of feminine finery. In chalky shades of blue and pink, his feathery brushstrokes surround the woman's figure with flowered wallpaper, striped upholstery, and patterned rug. The brightly colored blooms in the fresh bouquet on the dressing table add a vibrant note of color to an otherwise pastel palette.



Paul Manship, American, 1885–1966 Centaur and Dryad, 1913 Bronze casting Height: 29½ in. (74.9 cm.) Purchase 74:1915

Paul Manship's diverse artistic education included the St. Paul Institute School of Art in Minnesota and the New York Art Students League. In 1909, Manship went to Rome on a three-year scholarship to the American Academy, where he was greatly influenced by classical art.

Soon after returning to the United States in 1912, Manship held a successful exhibition of his Roman work at the New York Architectural League. One of the most widely admired sculptures in the show was the *Centaur and Dryad*. Manship had begun the piece during his final year at the American Academy and

probably completed it in New York. The sculpture subsequently won the Helen Foster Barnett prize at the National Academy of Design.

In Greek mythology, the centaur belonged to a race of half-man, half-horse creatures. Homer described centaurs as wild beasts that were considered brutal, drunken, and lecherous. Dryads were wood nymphs. Around the base of Manship's rendition of a centaur pursuing a protesting dryad is a low relief of satyrs chasing meanads. Meanads and the half-man, half-goat satyrs comprised the retinue of Bacchus, the god of wine.

Robert Henri, American, 1865-1929 Betalo Rubino, Dramatic Dancer, 1916 Oil on canvas 77 x 37 in. (195.7 x 94 cm.) Purchase 841:1920

Betalo Rubino was a well-known dancer in New York. In Robert Henri's striking full-length portrait, her black hair is silhouetted by the freely brushed on lime-green paint. The artist's virtuoso brushwork is displayed in her deep-pink lips, the richly impastoed orange of her halter top and belt, the long black skirt with four orange horizontal stripes, and the red stockings and matching red shoes. Within the dark skirt, Henri has brushed on the black thickly at the edges and thinly at the center, with thin grays to suggest highlights. The dancer's face is schematized in Henri's preferred manner.

A robust subject, powerfully executed, Betalo Rubino might be a lower-class descendant of one of John Singer Sargent's wealthy patrons. While she might remind the viewer of Sargent's El Jaleo (Isabella Stewart Gardner Museum, Boston), her earthiness, in combination with Henri's daring and dramatic brushwork, bespeaks the inventiveness of "The Eight," a group of American artists who sought to depict urban and often lowerclass subjects in a freely painted manner.



John Storrs, American, 1885–1956 **Modern Madonna,** c.1918–1919 Terra-cotta, traces of paint Height: 23³/₈ in. (59.5 cm.) Purchase: Museum Shop Fund 86:1985

John Storrs's *Modern Madonna*, one of the few terra-cotta sculptures known to have been made by an American artist, is also one of the rare American sculptures that could be considered "Cubist." Nevertheless, the lovely salmon-colored wash which tints its baked clay surface looks back to eighteenth-century French masters of terra-cotta such as Clodion.

The stimulus for this piece appears to have been the birth of Storrs's only child, a daughter, in 1918. At that time, Storrs, a Chicago-born artist who spent much of his professional life in France, reworked one of his designs for a medal honoring French widows and orphans into a freestanding sculpture. The artist's intention was to render a traditional subject using the most advanced and sculpturally challenging stylistic idioms of the day: Cubism and Art Deco. The cubistic elements of the piece are the vertical slats of clay that, like a pleated skirt, fall from the Madonna's waist, and the angular reduction of the mother's arms and the child's head, but the Cubist overlay seems less convincing than the repetitive, rhythmic forms of Art Deco. The figure's skyscraper-like modernism appears to transform a symbol of the European tradition into an American office tower, revealing the artist's roots on both sides of the Atlantic.





Georgia O'Keeffe, American, 1887-1986 Birch Trees at Dawn on Lake George, 1926 Oil on canvas 36 x 30 in. (91.4 x 76.2 cm.) Gift of Mrs. Ernest W. Stix 14:1964

Georgia O'Keeffe was one of several American artists who introduced the principles of modern European abstract art in the United States in the early part of this century. Though she lived and worked for a time in New York City largely because of her association with the photographer and gallery owner Alfred Stieglitz - O'Keeffe was always drawn to open country, particularly to the American Southwest. She developed a personal language of semi-abstract

forms and used it to suggest the imagery and moods of nature.

In this painting, the curvaceous, tubular shapes and light colors evoke breeze-struck birch trees arching in the early morning light, but they also appear sensuous and even torso-like in their organicism. In fact, this organicism recalls Stieglitz's probing, often abstract photographs of O'Keeffe taken at Lake George, a site in upstate New York where the Stieglitz family kept a summer home, and where he and O'Keeffe often escaped from urban life.



Paul Manship, American, 1885–1966 Celestial Sphere, 1934

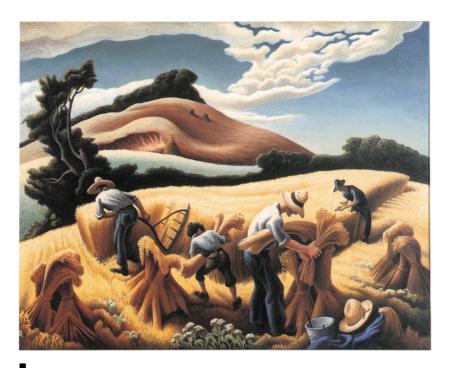
Bronze

Diameter: 20½ in. (52 cm.)

Gift: J. Lionberger Davis Trust 284:1955

Manship created this sphere as a guide to the heavens. Arranged at the latitude of forty degrees north, the globe has the North Star at the top and a horizontal band at the horizon line. A female figure floating on a bed of clouds supports the orb of stars above. Her dark supine figure suggests the night that contains the sixtysix constellations revealed in the evening sky. Each of the bronze constellations is punctuated with cast silver stars which represent the actual position and intensity of the stars that define the constellations for us.

More than an accurate representation of how we see the heavens, this sculpture of the zodiac reveals Manship's interest in the heritage of mythology. For Manship, the constellations signified the connections between modern man and his ancient past.



Thomas Hart Benton, American, 1889-1975 Cradling Wheat, 1938 Tempera and oil on board 31 x 38 in. (78.7 x 96.5 cm.) Purchase 8:1939

Thomas Hart Benton, a native of Kansas City, Missouri, was one of a group of artists working in the 1930s known as the Regionalists. Influenced by the Populist politics and nationalist sentiments of the time, Benton, like the painters Grant Wood and John Steuart Curry, was intent on capturing in his art the images of grassroots America which were rapidly disappearing in the face of developing industrialization. In fact, Benton spurned

both urban cosmopolitanism and ensuing American Modernist trends to focus on painting homespun subject matters in a descriptive style. Scenes of rural laborers and the urban working class are common in his art. He often deflected the faces of his figures, as in this painting, or generalized them to suggest their universal qualities. This work exemplifies Benton's use of strongly contrasting colors and boldly drawn forms, which move in a circular fashion throughout the composition and enliven a typical scene of humble field workers on a Midwestern farm.



Modern Art



Claude Monet, French, 1840–1926 The Promenade with the Railroad Bridge, Argenteuil, 1874 Oil on canvas

Oil on canvas 21½ x 28¾ in. (54.8 x 73 cm.) Gift of Sydney M. Shoenberg, Sr. 45:1973

In 1874, Claude Monet was living in Argenteuil, a village on the Seine just a short train ride north from the center of Paris. To depict the suburb's mix of the pastoral and the modern, Monet included the railroad bridge in his painting as a central compositional element, using the same hurried brushstrokes which distinguish the bucolic motifs of water and sky. Several months after this picture was finished, the Impressionist painters staged the first of their now famous eight exhibitions in Paris. The group's free brushstrokes and elimination of traditional shading, which now seem to evoke

the breezes of a spring day, were considered at the time a travesty of the established conventions of painting. Moreover, the selection of urban and suburban themes was viewed as vulgar in the extreme.

Now we see the admittedly loose structure of this painting as being held together by Monet's adoption of the compositional principles of Japanese printmaking. The fact that the woman with the parasol and her child, Monet's wife Camille and their son Jean, do not relate to a defined narrative context, and that their faces are not finely shaded, suggests the momentary way one views figures walking randomly through a landscape. The paint is, in places, very thinly applied; the base canvas shows both in the water and in the sky.

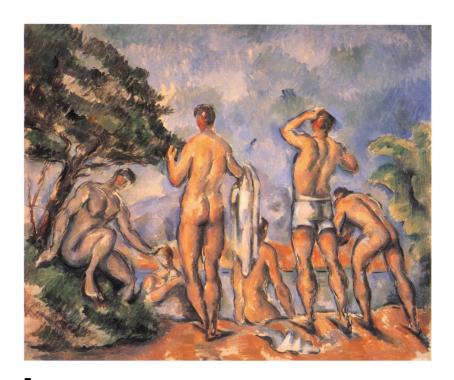
Edgar Degas, French, 1834–1917 Little Dancer of Fourteen Years, c.1880–1881 Bronze Height: 38½ in. (97.6 cm.) Gift of Mrs. Mark C. Steinberg 135:1956

The powerful attraction the performing arts exercised on Degas complemented his efforts to chronicle aspects of contemporary Parisian life. In addition to depicting ballet performances, he eventually gained admission to the rehearsal rooms, where he observed and drew the so-called "rats," the girls who made up the ballet chorus. These young women were not stars but the underlings upon which the ballet ran, and Degas found their anonymity appealing.

Little Dancer of Fourteen Years, based on Degas's studies of a young Belgian girl, has startlingly life-like features. The little dancer's pose hovers between the suppleness of childhood and the self-awareness of a young woman. Degas included the wax model of the sculpture in the Impressionist exhibition of 1881, adding a wig of human hair, a satin bow, an actual though miniaturized tutu, ballet slippers, and wooden flooring as a base.

Little Dancer was the only sculpture Degas exhibited during his lifetime. As with the rest of his sculptural oeuvre, the wax models were cast by his estate after the artist died. The St. Louis piece is one of approximately twenty-three bronze casts after the wax original. The sculptures were "dressed" to resemble the presentation of the wax model, with bronze simulacra of the original hair, bodice, and shoes.





Paul Cézanne, French, 1839–1906 **The Bathers,** 1890–1892 Oil on canvas 20¾ x 25¼ in. (52.7 x 64.2 cm.) Gift of Mrs. Mark C. Steinberg 2:1956

From his youth in southern France, Paul Cézanne derived an arcadian view of women as leading simple, quiet lives. He went on to paint pictures of women bathing in modern settings for much of his career, but these works reached a crescendo of maturity and intensity during the last six years of his life. The largest of the late paintings have various unfinished aspects, and yet each is a sumptuous and complete work of art. The series appears to be the final major statement of this most cautious of painters.

The St. Louis painting originally was owned by a fellow Impressionist and a member of Cézanne's own generation, Claude Monet. One can speculate about the influence that Cézanne's canvas might have had upon Monet during his late period, as both artists moved beyond their Impressionist modes to more personalized styles.

Although most of Cézanne's bathers are women, the St. Louis work is composed largely of male subjects. The painting has a sense of completeness, a finished quality which many subsequent versions lack. The blue sky that dominates the canvas is prominent in all of Cézanne's late works. It often evokes a troubled feeling, with the bathers posing among the foreground trees in a friezelike arrangement. Here, however, the mood is more reposeful, less anxious. It is one of the most complete and tranquil late works by the father of modern art.

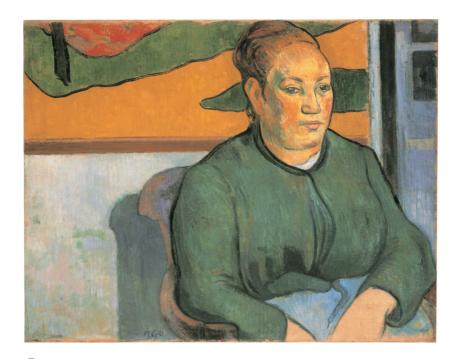


Vincent van Gogh, Dutch, 1853–1890 **Stairway at Auvers,** 1890 Oil on canvas 20 x 28 in. (50.8 x 71.1 cm.) Purchase 1:1935

After a breakdown and convalescence in an asylum in Arles, in the south of France, Vincent van Gogh spent the last period of his life in the village of Auvers, northwest of Paris. Despite his ill health, he was extremely prolific at this time, inspired by his new surroundings. "Auvers is quite beautiful," the artist wrote to his brother Theo in Paris, "many thatched roofs, among others, something that is becoming rather scarce... It is of a grave beauty, the real countryside, characteristic and picturesque."

The two van Gogh paintings from this period in the Museum's collection

were completed within weeks of one another in late May and early June of 1890. In this particular work the artist depicts a street scene in Auvers, with the path and stairway rendered in converging, snake-like forms. These dynamic rhythms are not so much a result of the artist's troubled mental state as an interpretation of the townscape's undulating walls and changes in street levels. The figures also are treated as sinuous forms, and so are unified with the town itself. Van Gogh's use of vivid, intense color and visible, highly texturized brushstrokes heightens and enlivens a simple rural scene, and opens the door to the expressionist tendencies in twentiethcentury painting.



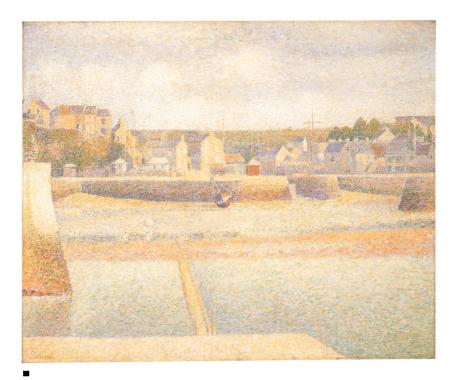
Paul Gauguin, French, 1848–1903 Portrait of Madame Roulin, 1888 Oil on canvas 19¼ x 24½ in. (48.8 x 62.2 cm.) Gift of Mrs. Mark C. Steinberg 5:1959

In the fall of 1888, Paul Gauguin visited his friend Vincent van Gogh in Arles, in the south of France. The atmosphere of his stay was tense, since the artists' admiration for each other's work was offset by their strong personalities and frequent disagreements. "Vincent and I hardly see eye to eye, especially in regard to painting," Gauguin stated.

The painters' differences are exemplified by their artistic treatment of Madame Roulin, the matriarch of an Arles family to whom both were drawn as a portrait subject. In van Gogh's painting, now at the Museum of Fine Arts in Boston, heavy brushwork and jagged lines make for an agitated, dynamic portrayal of the sitter. By contrast, Gauguin

emphasizes her stability and calm; her massive form fills the canvas from top to bottom, weighing heavily on the right half of the composition, and her placid expression is firm amid the painting's vivid and starkly contrasting colors. The canvas Gauguin represents in the background is one of his own, *Landscape with Blue Trees*, 1888, and adds to the decorative surface arrangement of the painting.

In works he completed during his visit to Arles, Gauguin continued to explore the methods of "Cloisonism," a manner of painting upon which he had focused with a group of artists earlier that summer in Brittany. The outlined segments of bold, flat color in this canvas recall the broad areas of color common to stained glass and medieval cloisonné enamels.



Georges Seurat, French, 1859–1891 **Port-en-Bessin: The Outer Harbor, Low Tide,** 1888 Oil on canvas 21½ x 25½ in. (53.6 x 65.7 cm.) Purchase 4:1934

Nineteenth-century color theories influenced painters of the period in different ways. Delacroix's technique, for example, made bright, contrasting colors blend in the viewer's eye, and the Impressionists used color and brushwork to suggest the effects of light on the dissolution of forms seen in nature. Seurat's approach, on the other hand, was rigid and almost scientific. His characteristic painting method, which he called "Divisionism"

and which has since become known as Pointillism or Neo-Impressionism, involved the construction of a composition by means of a complex system of regularly applied and variously shaped small dabs of color. He limited his palette to the colors of the spectrum, for he felt that in this way forms could be suggested as they appeared in atmospheric light.

Seurat spent the summer of 1888 in Port-en-Bessin on the Normandy coast of France, and produced five paintings of the harbor. The geometric structure of the scene – the vertical and horizontal forms of the docks, the water line, and the horizon – attracted the artist as an appropriate composition to depict the structure of color. Such formal stability lends a sense of calm to the quiet marine vista.

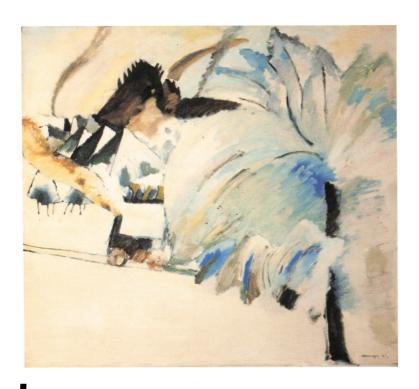
Claude Monet, French, 1840–1926 **Water Lilies,** c. 1919–1926 Oil on canvas 78¾ x 167¾ in. (200 x 426 cm.) Gift of the Steinberg Charitable Fund 134:1956

At the time of the 1978 exhibition *Monet's Years at Giverny*, it was discovered that three large paintings by the artist were not individual canvases but parts of a single enormous triptych. The three panels, owned by The Nelson-Atkins Museum of Art, the Cleveland Museum of Art, and The Saint Louis Art Museum, were reunited in that exhibition. As they can function both individually and collectively, the panels are a testament to the breadth of Monet's late works.

The St. Louis painting, the triptych's central element, strikes the final chord in Monet's rich evolution as an artist. Executed half a century after The Promenade with the Railroad Bridge, Argenteuil (p. 184), the panel represents a natural transformation of Monet's initial vision. Although water is the tacit subject of both works, in the earlier painting water, air, and other natural forms retain their discrete functions and characters, while in the later canvas, all "landscape" elements converge into a whole. Gone are the river banks, the strolling mother and child, the railroad bridge. Instead, the artist subsumes himself within the gentle rhythms and shapes of water and aquatic life. The structure of the painting is rooted in expanding and gently nuanced rays of color, locked into place by clusters of loosely shaped floating lily pads.







Wassily Kandinsky, Russian, 1866–1944 Winter Landscape, 1911 Oil on canvas 375/8 x 411/8 in. (95.6 x 104.5 cm.) Bequest of Morton D. May 142:1986

Winter Landscape is among the most radically simplified compositions of Kandinsky's years in Murnau, a very productive period during which he painted pictures that teetered on the brink of almost complete abstraction. The subject is simply a locomotive passing through a valley coated in snow. The dominant element in the painting is the snow-covered tree in the right foreground. Its umbrella-like form, painted in thin washes of blue, pink, and white, acts as a repoussoir element which

defines the foreground and against which the other elements recede. The locomotive hurtles along behind the tree and along child-like tracks, brownish smoke belching from its metal stack. In the near distance are pyramidal snow-covered hills, and further back are the barren brown caps of mountains.

Kandinsky devised the most economical pictorial means to probe the farthest reaches of what can constitute a complete work of art; he was among the first artists of the twentieth century to both investigate this question and provide a powerful answer. His distillation of narrow artistic means proved so rich in implication and meaning that the twin threads of abstraction and representation being explored by contemporary artists find their headwaters in such paintings as Kandinsky's Winter Landscape.



Lyonel Feininger, American, 1871-1956 Woman with Green Eyes, 1915 Oil on canvas 27½ x 24 in. (70 x 61 cm.) Bequest of Morton D. May 887:1983

Lyonel Feininger is best known for his successful blending of the Modernist style with Romantic subjects such as gothic townscapes and seascapes with tall sailing ships. Feininger was born in New York City. His parents, both successful musicians, took him to Germany at the age of sixteen to attend the Leipzig Conservatory. However, Feininger studied drawing and painting instead. He later settled in Berlin, supporting himself with earnings from caricatures and illustrations. These were at first quite conventional, but soon began to take on the rough-hewn distortions that gained him an international reputation. A 1906 contract from The Chicago Sunday Tribune

for the comic strips "Kin-der Kids" and "Wee Willie Winkie's World" allowed Feininger to move to Paris for two years. There he found the creative freedom and artistic contacts that enabled him to abandon cartooning and commit himself to painting.

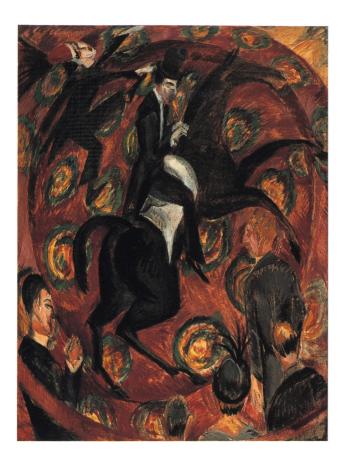
Woman with Green Eyes was inspired by the features of Feininger's second wife, Julia, and harkens back to his early caricature portraits. Unlike his landscape views, this rare figure study is assertively flat. The large areas of color and lack of spatial intricacies call to mind the Fauvist portraits of Matisse. However, Feininger's refined and conservative sense of color softens the image, creating a harmonious surface.



Ludwig Meidner, German, 1884–1966 **Burning City,** 1913 Oil on canvas 26½ x 31¼ in. (68.5 x 80.5 cm.) Bequest of Morton D. May 913:1983

Ludwig Meidner was born in Bernstadt, Silesia, where his parents ran a textile business. In 1906, after studying painting at the Breslau art school and working briefly in Berlin as a fashion artist, his interest in French Impressionism took him to Paris, where he studied the works of Manet and Cézanne and became a friend of Amedeo Modigliani.

After returning to Berlin in 1908, Meidner executed a series of paintings, drawings, and prints based on the city. These works, completed in 1912–1913, established his early reputation as "the most expressionistic of the Expressionists." Meidner found inspiration for his city views in the texts of the Italian Futurists and in French painter Robert Delaunay's fractured views of the Eiffel Tower. In 1913, the year he painted Burning City, Meidner wrote: "A street is composed not of tonal values but is a bombardment of whizzing rows of windows, of rushing beams of light between vehicles of many kinds, of a thousand leaping spheres, tatters of people, billboards, and droning shapeless masses of color." Burning City is a compelling image that prefigures the devastation of World War I. The ground heaves and collapses, sucking the buildings and their inhabitants down into a vortex of destruction. Meidner's post-War paintings lost this violent expressionism; the artist became deeply involved with religion and poetry, leaving behind the apocalyptic visions of his early work.



Ernst Ludwig Kirchner, German, 1880–1938
Circus Rider, 1914
Oil on canvas
80 x 59¹/₄ in. (202 x 150.5 cm.)
Bequest of Morton D. May 904:1983

Many of the innovations of the French Impressionist painters and their successors were warmly received and adapted by progressive German painters of the early twentieth century. In his interior views of cafe life or his exterior scenes of desolate urban sites, Kirchner drew upon subjects first broached by Edgar Degas and Henri Toulouse-Lautrec, and later by Claude Monet and Pierre-Auguste Renoir. The use of intensive, dissonant color derives from a subsequent generation of French artists, the Fauve painters, who in the period near 1905 pried color loose from its representational functions.

Early twentieth-century German painters not only studied French models but used these resources to release their own powerful and imaginative tools. In Circus Rider, a vibrant clashing vortex of color and form is created by the overlay of the circus ring's dark-red concentric circles with inset green and yellow circles that suggest footlights. Cutting across this tapestry is the silhouetted black form of the circus horse and rider; above it is the peculiar form of the clown, and below are the ringmaster and members of the audience. Like Max Beckmann. Kirchner was drawn to the circus as a rich source of inspiration; but whereas Beckmann's use of the circus motif retains a narrative element, the theme takes on the air of the fantastic with Kirchner.



Max Beckmann, German, 1884–1950 **The Sinking of the Titanic,** 1912–1913 Oil on canvas 1043% x 130 in. (265 x 330 cm.) Bequest of Morton D. May 840:1983

Just as news reports of the rescue of a nautical disaster inspired Théodore Géricault in the 1830s to create a heroic contemporary history painting, *The Raft of the Medusa*, so did the tragic sinking of the ocean liner *Titanic* in 1912 inspire the young Max Beckmann. By that time, Beckmann had already executed a number of works with Biblical and mythological themes, in a youthful attempt to breathe fresh life into history painting of the period. In this quest, Beckmann looked to French prototypes to create a dignified figural vocabulary. *The Sinking of the Titanic* conflates Géricault's *Raft*

with Delacroix's *Barge of Dante*, combining both French Romantic giants in a single modern visual premise.

The young Beckmann's ambition is reflected in the sensational subject and the enormous size of the canvas. He mythologizes the event, and the disastrous situation seems a prescient symbol of the perilous state of Europe on the brink of World War I. Incorporated into the structure of the painting are innovations in the use of color linked to both German Expressionism and Fauvism. Greens and rich purples appear on the victims' faces, yet the colors are not completely integrated into the fabric of the painting itself.

For all its ambition, the *Titanic* is a youthful expression, lacking the enormous economy of brushwork and format that characterized Beckmann's mature work. Even so, the painting reveals the deep passions that underlie later, more modestly sized canvases.

Max Beckmann, German, 1884–1950 **The Dream,** 1921 Oil on canvas 71% x 35¼ in. (182 x 91 cm.) Bequest of Morton D. May 841:1983

As in a dream, the vertical jumble of six figures in Beckmann's painting is filled with deeper meaning and significance than is initially apparent. The narrative is situated within an artist's garret, and we see empty picture frames on the far wall and lower left foreground. The uppermost figure, who has bandaged stumps instead of hands, stands on a ladder holding a fish. To his left, a blind beggar blows a horn while playing his sad hand organ. Beneath these two male figures, an innocent blond-haired woman sits with her palm expressively open, holding a Pulcinello doll. She is the only figure whose eyes are open. Facing her is a prisoner on crutches with stumps for legs, and in the foreground, a drunken woman plays a stringless and damaged violin.

What is the viewer to make of this assemblage? The painting has the feel of an ancient parable on the folly of human existence. The figures' demeanor recalls Gothic saints, and the props they hold – fish, organ, violin, Pulcinello – become timeless attributes which accompany humankind through the darkness.

On a personal level, *The Dream* reflects Beckmann's observation and deeply felt experience of the carnage of World War I. The painting, one of the finest from Beckmann's Frankfurt period, symbolizes the troubled state of post-War Germany and presents a tragic view of twentieth-century man which, despite technological progress, harks back to the attitudes of the Middle Ages.



Max Beckmann, German, 1884–1950 **Acrobats,** 1939

Oil on canvas

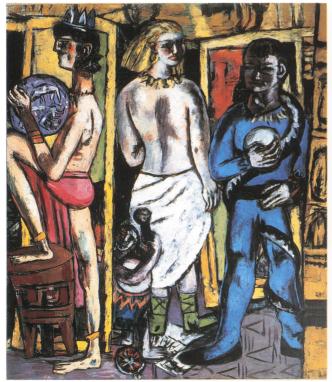
Left: 78½ x 35½ in. (200 x 90 cm.) Center: 78½ x 67 in. (200 x 170 cm.) Right: 78½ x 35½ in. (200 x 90 cm.) Bequest of Morton D. May 851:1983

More than a dozen figures bind together the panels of this triptych. In the central panel, a woman with a crown holds a globe. A blond-haired woman in a white skirt looks away from her and towards the snake tamer in blue tights, who has a snake wrapped around his body. A tiny midget with a drum runs between the two female figures.

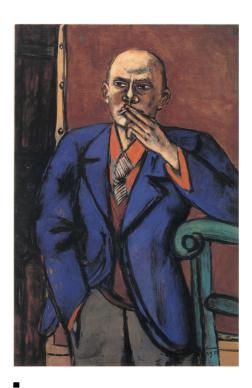
In the left panel, the viewer looks down from the top of the circus. A dramatically foreshortened acrobat swings across the upper section. Beneath him on the tightrope is an embracing couple, and further below on the safety net, a woman in a polka-dotted dress holds a bird. A waiter in black tie brings champagne to the couple. In the far right-hand scene, a seated ice cream vendor, her form framed by the edge of the mirror behind her, talks to a man in a Roman centurion costume. In the foreground, two masked dwarfs perched atop a table drink champagne.

In this painting, as in The Dream of 1921, Beckmann uses circus images which speak on a metaphorical level to the past and the present. While The Dream characterizes the traumatic effect of World War I, Acrobats defines the balancing act of forces in pre-World War II Europe. The circus costumes, activities, and intensive interior setting allow Beckmann to spell out his dark view of human nature and the world. The work's title refers not only to the theme of circus performers, but also to what Beckmann saw as the role of the artist and his art: taking risks, thrilling the viewer, and astonishing the mind and the senses.









Max Beckmann, German, 1884–1950 **Self-Portrait in Blue Jacket,** 1950 Oil on canvas 551/8 x 36 in. (140 x 91 cm.) Bequest of Morton D. May 866:1983

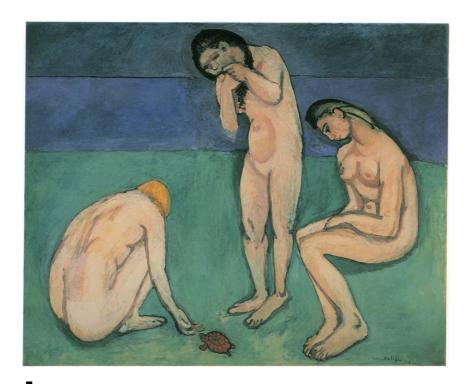
In 1949, Max Beckmann left St. Louis, where he had taught painting at Washington University since 1947, for New York City. The following year, the artist painted his last self-portrait, *Self-Portrait in Blue Jacket*.

As in his well-known *Self-Portrait in Tuxedo* of 1927, Beckmann is seen directly and at three-quarter length, with the rich hue of his jacket creating the defining color note of the painting. The cigarette Beckmann holds to his lips plays an important role, as does the placement of one hand in a pocket.

Both paintings appear direct yet withhold themselves, just as Beckmann's

formal bearing and attire distance him from the viewer. The artist, who in pose seems to want to reveal himself so directly, looks askance, beyond the viewer, avoiding contact.

This painting is the end of a sequence which began with Beckmann's earliest self-portrait, *Self-Portrait in Florence*, 1907, and ran steadily throughout the artist's career. The series of self-portraits has been compared to Rembrandt's, but is far cooler in sensibility than that of the great seventeenth-century Dutch master. As the final painting in the sequence, this work underscores Beckmann's achievement of defining the validity of the portrait for post-World War II Europe and America.



Henri Matisse, French, 1869–1954 **Bathers with a Turtle**, 1908 Oil on canvas 70½ x 86¾ in. (179.1 x 220.3 cm.) Gift of Mr. and Mrs. Joseph Pulitzer, Jr. 24:1964

Pablo Picasso's Les Desmoiselles d'Avignon, executed in 1907, is widely regarded as one of the most important paintings of the twentieth century. The depiction of three female figures, two standing and one crouching, is a linchpin for the study of Cubism. Picasso's only rival for the leadership of French painting of the period, Henri Matisse, well may have seen Les Desmoiselles in the artist's studio, and he seems to have responded to it the following year in this painting of three female figures, Bathers with a Turtle.

A comparison of the two artists' treatment of the subject distinguishes

two major directions for twentieth-century art. Matisse's painting is less confrontational and more ingratiating than Picasso's distorted physiognomies; albeit touched with anxiety, his view is more arcadian than Picasso's. One of Matisse's figures, turned away from the viewer, sits on her haunches to feed a turtle, an ancient symbol of eternity. The left-hand figure's activity is observed by the standing central figure and, possibly, by the withdrawn figure on the right who sits on the grass. Behind the women, the landscape consists of three single bands: grass, water, and sky. The bodies are executed in mottled, flesh colors, outlined with black and heightened by pink.

Matisse's world of lyrical shapes and expanses of nuanced color is fully expressed in *Bathers with a Turtle*. The work is a mature statement which draws upon the painter's earlier achievements and forecasts the direction of his artistic concerns from 1908 until his death in 1954.

Pablo Picasso, Spanish, 1881–1973 **The Fireplace**, 1916 Oil on canvas 58¾ x 27½ in. (149.2 x 69.9 cm.) Gift of Joseph Pulitzer, Jr. 81:1970

Cubism, Pablo Picasso's radical new method of painting, marked a watershed in the history of twentieth-century art. Picasso's treatment of largely traditional subjects by suggesting their forms, volumes, and surrounding space as intersecting geometric planes was an attempt to reconcile three-dimensional illusion to a two-dimensional canvas.

The fireplace is a subject Picasso treated in this and two other paintings, executed in 1915 and 1916: in the earlier work he concentrated on a vibrant surface design and texture, while in the second canvas he depicted a greater sense of spatial depth. In this painting, Picasso fused these two interests to represent the spatial variances that coexist in the visible world. The overlapping, multitextured forms of the still-life group atop the mantel, especially the curvaceous shape of the guitar, make for a rich surface interest distinct from the more flatly geometric definition of the fireplace below. Depth is portrayed by means of the diagonal line that suggests the fireplace interior and, simultaneously, by the reflection of the still life in the mantel mirror.





Pablo Picasso, Spanish, 1881–1973 **Pitcher and Fruit Bowl,** 1931 Oil on canvas 51½ x 75% in. (130 x 195 cm.) Bequest of Morton D. May 932:1983

Picasso explored many subjects in refining his engagement with the Cubist compositional methods he had forged at the beginning of the twentieth century. He frequently used traditional art-historical subjects as vehicles for his highly innovative treatments. In the early 1930s, while living in the town of Boisgeloup outside Paris, he painted a series of large still lifes, executed with curving lines that intersect to both suggest the forms of the objects and fracture them, much like traditional Cubist compositions.

With this work, however, Picasso was less interested in precise analysis of forms in space than in creating a rythmic, decorative painting. Against the pale white and off-white of the background, the purple, green, and red areas, as well as the heavy black lines, evoke stained glass. The textured application of paint calls additional attention to the lively surface. Nevertheless, Picasso's overall treatment of the lush colors suggests the still life's sensuousness in a restrained fashion, as the vivid colors on one hand and the linearity of forms on the other create a compositional balance.



Amedeo Modigliani, Italian, 1884–1920 **Elvira Resting at a Table**, 1919 Oil on canvas 36% x 23% in. (93.3 x 61.2 cm.) Gift of Joseph Pulitzer, Jr. in memory of his wife, Louise Vauclain Pulitzer 77:1968

A child of the streets from the neighborhood of Modigliani's Parisian studio was the sitter for this painting. Following principles of construction indebted to Cézanne, Modigliani adjusted her form and her position in space to his own pictorial ends. The viewer approaches the figure directly, yet sees the wooden table

next to her from above; this arrangement compresses the sitter, cutting her off from the viewer.

The girl's blank eye sockets and mask-like face neutralize the more specific aspects of her appearance, personality, and location, as if she were both a particular person and a generic type. As a "type," she represents a conflation of African and Iberian sculpture and the stylized facial forms of Byzantine mosaics. Thus, the waif evokes the rich past of Western and African cultures as the artist underscores the true pathos of the situation: the frail girl whose future is probably not very bright is seen as a vessel for the beauty of the past.

Alberto Giacometti, Swiss, 1901–1966 Hands Holding the Void, 1934–1935

Bronze

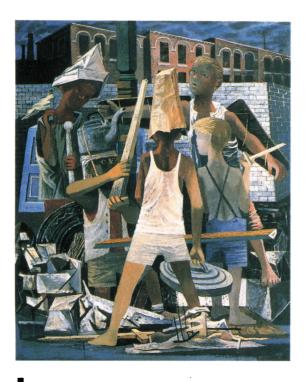
Height: 60¾ in. (154.5 cm.) Purchase: Friends Fund 217:1966

This spindly figure stares out in perpetual wide-eyed amazement, its hand reaching out, open fingered. A plinth rests upon its feet. Though tacitly a female, the sculpture has an androgynous presence.

The figure looks at the viewer, but with the startled demeanor of someone awakened in the middle of a dream. Such was the ambition of Giacometti and other artists of the Surrealist movement: to create a visual equivalent for unconscious experience. However, in evoking the realm of dreams, Surrealist sculpture usually depends more on juxtaposition of unrelated objects than upon single images such as this.

In Hands Holding the Void, Giacometti was able to state a sense of sexual anxiety and of dream imagery using the vocabulary of figural sculpture. This achievement is analogous to the Belgian painter René Magritte's ability to evoke the Surrealist enterprise by means of seemingly academic techniques. Giacometti developed further than Magritte in this respect, however, transposing expression and eloquent poses into the rugose surfaces of his later sculptures. It is in works such as Hands Holding the Void that the existential quality of those pieces finds its roots.





Philip Guston, American, 1913–1980 **Martial Memory,** 1941

Oil on canvas 40\% x 32\% in. (101.9 x 81.9 cm.) Purchase: Eliza McMillan Fund 115:1942

Philip Guston completed *Martial Memory* in New York City shortly before moving to the Midwest to begin teaching at the University of Iowa. This classically composed picture, which Guston considered his first mature oil painting, is infused with the mood of urban melancholy widespread among pre-World War II American artists like Ben Shahn. The piece reflects Guston's fondness for the balanced compositions of Italian

Renaissance painters such as Piero della Francesca. It also testifies to the artist's admiration for the serious, even majestic, figural style of Max Beckmann, whose works Guston first saw in New York in the 1930s. Six years after this painting was completed, Guston began teaching at Washington University in St. Louis; when he left, his position was filled by Beckmann himself.

Martial Memory is a rich inventory of formal motifs which reappear in Guston's late work: hooded figures, garbage can lids, even the children's shoes. While the combat of the boys is descriptive in this painting, in the artist's late works the theme of warfare becomes internalized and more autobiographical, rather than narrative.



Philip Guston, American, 1913–1980 **Room 112,** 1957 Oil on canvas 62 x 683% in. (157.5 x 173.5 cm.) Gift of Mr. and Mrs. Joseph Pulitzer, Jr. 249:1966

In the late 1940s and early 1950s, Philip Guston developed a personal style of abstraction. His odd-shaped but richly painted units of pink, blue, gray, green, and black huddle together, as if attracted to each other by a form of gravitational force. With Willem De Kooning and Franz Kline, Guston contributed to the gestural current within the Abstract Expressionist group.

The date of *Room 112*, 1957, marks the high point in the development of Guston's abstract style. By the end of the decade, the lengthy process of his disenchantment with abstraction had begun. He slowly drained the color out of his abstract paintings, and then sought to invent a personal figural imagery. It was not until a dozen years after *Room 112* was executed that the pictorial elements of Guston's late style crystallized.



David Smith, American, 1906–1965 Cockfight, 1945 Steel Height: 45 in. (114.5 cm.) Purchase 188:1946

David Smith was born in Decatur, Illinois, and studied at the Art Students League in New York. After graduating he became linked with the New York School, which included the painters Jackson Pollock and Willem De Kooning, among others. In the early 1930s Smith became intrigued by Picasso's welded steel sculptures of 1928–1929, and began to experiment with constructed sculpture.

Cockfight, which can be considered a starting point for Smith's sculptural ambitions, was among the first of his pieces to enter the collection of an American museum. The two silhouetted forms of cocks locked in deadly combat have been interpreted as an allegory of the battles raging in Europe in 1945, or of the aggressive ambitions of New York School artists at the end of the Second World War. The fundamental devices in Cockfight - balanced stack forms, arcwelded steel, silhouetted shapes framed in space- are essential components of Smith's subsequent works, and were refined to their highest degree almost twenty years later in his Cubi series.

Henry Moore, British, 1898–1986 **Standing Figure,** 1950 Bronze Height: 86 in. (218.5 cm.) Gift of Mr. and Mrs. Richard K. Weil 316:1980

In 1921, after two years at Leeds College of Art, Henry Moore arrived in London to continue his studies with a scholarship from the Royal College of Art. While in London he frequented the British Museum, whose collections of Egyptian, Etruscan, Mexican, Oceanic, and African sculpture had a great impact on his early pieces. In the 1930s Moore abandoned the more overtly primitive characteristics of his work to embrace the organic forms he is perhaps best known for. When Moore's London studio was bombed during World War II, he moved to Much Hadham, Hertfordshire, where he settled permanently. Living in the country inspired Moore's sense of monumentality as he began to see his sculptures surrounded only by hills and sky.

The human figure was always at the core of Moore's work. Standing Figure is a monumental example of his experiments in opening the sculptural form and reducing the supports needed to link shapes. Interestingly, Moore spoke about this piece as having been influenced by the work of the Italian Baroque artist Giovanni Bernini, who was not a personal favorite but whose control of materials, bold cutting away of supports, and exquisitely contorted sculptural forms Moore admired.



Joseph Cornell, American, 1903–1972 **Isabelle (Dien Bien Phu)**, 1954 Box construction with glass, painted wood, paper collage, and mirror 18 x 12 x 6 in. (45.8 x 30.5 x 15.3 cm.) Purchase: Funds given by the Shoenberg Foundation, Inc. 181:1986

Joseph Cornell spent his adult life collecting the flotsam and jetsam of civilization and using his finds to create artistic collages in small, open-faced wooden boxes. The collage construction *Isabelle* is one of a long series about birds, especially cockatoos. Cornell presents a symbol of man, whose world has been shattered and whose blood has been spilled. The mounted cut-out of the cockatoo sits behind a piece of shattered glass. Around the bird, red paint is splattered like blood on the white painted interior.

The box is meant to be looked at from both sides. On the lower-left back corner, a collaged portion of a newspaper article reads:

A hard core band of 2,000 Foreign Legionnaires chose to go down fighting for the glory of France in a suicidal attack on the Communist captors of Dien Bien Phu. The High French Command at Hanoi said the Legionnaires under the command of Col. André La Lande at outpost "Isabelle" preferred to fight to the end than to surrender. A communist [sic] Radio Peking broadcast heard in Tokyo said the Communist Indochinese conquerors of Dien Bien Phu "annihilated" the Legionnaires hours after the main fortress had fallen.

The 1950s were an insular, self-involved period for Americans. It would seem that Cornell assembled this image with the intention of reminding his country that it is not an island. Cornell's works are oftentimes not merely clever constructs, but obtuse social and political statements assembled from the remnants of our time and culture.



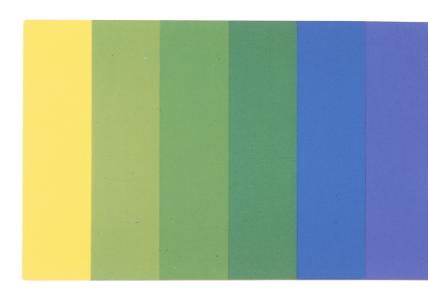


Mark Rothko, American, 1903-1970 Red, Orange, Orange on Red, 1962 Oil on canvas 92 x 80½ in. (233.7 x 204.5 cm.) Purchase: Funds given by the Shoenberg Foundation, Inc. 129:1966

Like Jackson Pollock and Willem De Kooning, Mark Rothko was an important New York artist, whose highly abstract, gestural styles dominated American painting during the 1950s and 1960s. This piece exemplifies Rothko's mature work, which was characterized by large dimensions and broad, cloud-like, often

brilliantly colored and beautifully modulated fields of paint.

In this canvas, the largest, central cloud is bounded at the bottom by a narrow area of acidic orange, and at the top by the narrowest area of cool red. The orange-red hue that borders these areas, and over which they are painted, serves to modulate the different values of the colors. The artist's technique, which involved staining the canvas with pigment, makes the painting seem to generate its own glowing light. Rothko believed that the elimination of subject matter and narrative references in his paintings allowed the broad areas of color to elicit a range of emotional responses from the viewer.

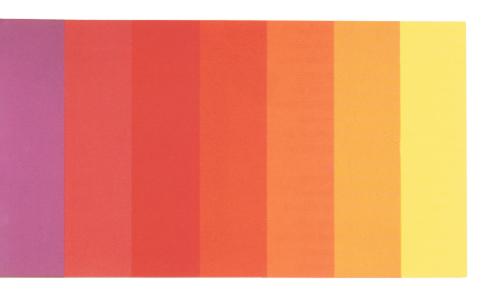


Ellsworth Kelly, American, born 1923 **Spectrum II,** 1966–1967 Oil on canvas 80 x 273 in. (203.2 x 693.6 cm.) Purchase: Funds given by the Shoenberg Foundation, Inc. 4:1967

The American sculptor and painter Ellsworth Kelly does not differentiate between the two pursuits, finding each serves a purpose in his exploration of form. Kelly is a master of "hard edge" painting, which seeks total unity in images with no foreground or background, no "figures on a field."

During the 1950s and early 1960s, Kelly explored the essential character of seen phenomena, such as the shadows and reflections created by a single shape against a dark ground. His work from this time concentrated on a large curved form that pressed against the edges of the canvas, seeming to extend beyond it. By the later 1960s his shapes, whether rectangles or flattened ovals, had become more symmetrical, and he was working increasingly with color.

In Spectrum II, Kelly has arranged thirteen rectangular panels into a color or "spectrum" chart. The color expands the presence of the painting, which nearly explodes into its surroundings, giving off its own colored light and affecting all that is near it. To reduce the figure-ground relationship, Kelly is careful to show no brushmarks. Along with the monumental scale of this work, its pristine surface is characteristic of both Kelly's painting and his sculpture from the 1950s to the present.



David Smith, American, 1906–1965 **Cubi XIV**, 1963

Stainless steel

Height: 122½ in. (311.5 cm.) Purchase: Friends Fund 32:1979

David Smith began work on his last sequence of sculptures, the *Cubi* series, in 1961, at his studio in New York. As in some of his earlier series, *Tanktotem, Voltri,* and *Agricola,* he numbered the works sequentially as he completed them. *Cubi XIV* was created just two years before the artist's death. The title of the series seems to refer to the early twentieth-century style, Cubism.

Unlike Smith's earlier series, the *Cubis* are all geometrical elements of welded stainless steel. Welding allowed the artist to build his sculptures as he wished them to appear without resorting to casting or carving. Smith created, arranged, and assembled the units in upright relationships, subsequently scoring the surfaces with an electric sander. The friction of the grinding machine gave the metal an active, rich surface that recalls in *grisaille* both the shifting facets of Cubist paintings and the works of Smith's painter contemporaries, like Jackson Pollock.

The gestural surface of the sculpture contrasts with the austerity of the geometrical metal shapes. The blocky forms of the simple metal units of the *Cubi* series provided an important resource for the Minimalist sculptors of a younger generation, who abandoned the inflection of the artist's hand for the austerity and geometrical specificity of the shapes themselves. Smith's sculpture marks the intersection of the most important innovations in twentieth-century sculpture: the shifting faceted surface of Cubist paintings and the part-by-part methods of Constructivism.

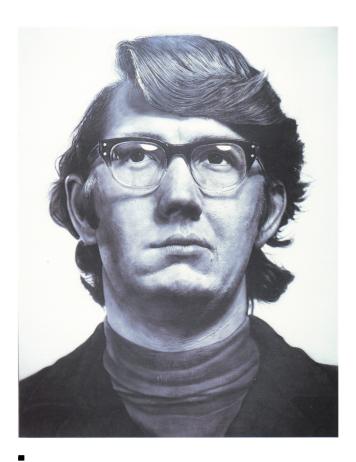




Martin Puryear, American, born 1941 **The Charm of Subsistence**, 1989 Rattan, gum wood 84½ x 66 x 7½ in. (214 x 167.6 x 19 cm.) Purchase: Funds given by the Shoenberg Foundation, Inc. 105:1989

Martin Puryear describes himself as "a builder, not a maker." In *The Charm of Subsistence* he has worked with his own hands to weave the heavy rattan, building the basket up from its base. Puryear's style matured in the 1970s when Minimalism was prominent, and his work acknowledges this movement through the use of simple, restrained forms. However, the artist synthesizes a diversity of sources and inspirations in his sculptures, using materials and techniques that stem from his life experiences.

In 1964-1966, Puryear spent two years with the Peace Corps in Sierra Leone, West Africa, where he was exposed to the indigenous craft traditions of a pre-industrial society. In his subsequent sculptures he has drawn on the forms he saw used in the buildings and shelters of this area, rather than the ceremonial carvings which influenced previous generations of artists. After his stay in Sierra Leone, Puryear went to Stockholm, Sweden, to study printmaking and sculpture. In Sweden he learned the arts of wood joinery, boat building, and laminating that later would play such a large role in his work.



Chuck Close, American, born 1940 **Keith,** 1970 Acrylic on gessoed canvas 108½ x 83¾ in. (275 x 212.5 cm.) Purchase: Funds given by the Shoenberg Foundation, Inc. 793:1983

Between 1968 and 1970, Chuck Close painted seven large portraits of his friends, all close-up views of their heads done in *grisaille* (shades of gray), and all based upon photographs the artist had taken in his studio. The photographs were gridded and, using an airbrush, the artist then transferred the image to the canvas.

Though *Keith* might seem to fit the style known as photorealism, its directness of format, its large size, and the

impassive photographic image mediated by the subjective hand of the artist bring the work close to the mainstream of advanced forms of contemporary art. It has the characteristics of both a photograph and a traditional portrait painting, and the ambitious scale of much of post-War abstract American art.

While there is an unremitting starkness to the painting and its bright white background, there is also a lot of "information" in it. The subject's long hair, turtleneck, informal shirt, and eyeglass style are rooted in a particular time and attitude. The highlights on the left side of his head and the reflection of photographic lights in the lenses of his glasses add a dynamic quality to a work that may at first seem compelling but sphinx-like.



Roy Lichtenstein, American, born 1923 **Sailboats**, 1985 Magna on canvas 120 x 96 in. (304.8 x 243.9 cm.) Purchase: Funds given by the Shoenberg Foundation, Inc. 10:1086

Roy Lichtenstein has based his compositions on the adoption and transformation of established visual styles. From the earliest codification in his cartoon images of the 1960s, which appeared at once redundant and completely inventive, he has continued to pay homage to earlier masters of the modern style.

Initially, *Sailboats* seems to be a huge Fauve landscape painted eight decades

after the crucial "Fauve" year of 1905. The viewer is perched precariously on a hill above a beach, looking down at the water and the sailboats to the right. The painting, however, is far more complex than it appears at first. It parodies not only seminal innovations by painters Matisse and Derain in the early years of the twentieth century, but their own dependence upon the flattened forms of Japanese prints. The picture combines the hard-edged "cartoon" brushstrokes of the 1960s with the looser, more graphic marks of Neo-Expressionism, which was at its heyday in the early 1980s. The painting also provides a commentary on Lichtenstein as an observer and transformer of changing and permanent styles of modern art.



Susan Rothenberg, American, born 1945 **Mondrian Dancing,** 1985

Oil on canvas 78¼ x 91 in. (200.6 x 233.3 cm.) Purchase: Funds given by the Shoenberg Foundation, Inc. 56:1985

The term "New Image Painting" was coined during the 1970s to describe works which, like Rothenberg's, include figures and objects depicted in a gestural manner by their essential forms and shapes. Rothenberg's signature subject became the horse, which seemed to emerge in all her canvases amidst a background of nuanced and abstracted brushstrokes. By the 1980s she had incorporated the human figure into her work, and with it references to personal memories and emotions.

Mondrian Dancing depicts the Dutch modern painter and theoretician, one of Rothenberg's most admired artists, dancing with a woman, perhaps in a Harlem nightclub such as he liked to frequent. Mondrian enjoyed jazz and dancing, and in his last works, painted in New York, his compositions referred to the syncopated rhythms of the Boogie-Woogie. Rothenberg further evokes Mondrian's presence with her select use of color: the red, yellow, and blue that emerge from the black and white ground are the primary colors we identify with the modern master.

This is a romantic image, and perhaps the artist imagined herself as the woman dancing with her historical mentor. The nearly life-size figures are swept to one side of the composition by both the movement of their dance and the broad strokes of the artist's brush.





Gerhard Richter, German, born 1932 **November,** 1989

Oil on canvas Diptych: 126 x 157½ in. (320 x 400 cm.) Purchase: Funds given by Dr. and Mrs. Alvin R. Frank and the Pulitzer Publishing Foundation 30:1990

For many years, Gerhard Richter has been working simultaneously in two seemingly contradictory styles – abstraction and photorealism. In 1988, Richter created a cycle of representational paintings entitled 18. Oktober 1977. The grisaille paintings were derived from police and newspaper photographs of the notorious terrorists known as the Baader-Meinhof Group whose mysterious deaths on October 18, 1977 make up the subject matter of these works. The final painting in the series is a monumental image of the group funeral given to these young German intellectuals.

After completing this series of representational paintings, Richter made three

large abstract diptychs. They carry the somber and elegiac mood of the 18. Oktober 1977 work. November, December, January follow the seasons from the fall into the winter months. November, in particular, has the quality of a blurred, out-of-focus photograph.

Richter's abstract paintings are made in layers. First, a colorful base is freely applied. Then Richter uses spatulas and squeegees of various lengths to apply subsequent layers. The results are large vertical canvases which can be read as layered patterns of paint under which glow shimmering color or frozen winter landscapes. The landscape, whether the out-of-focus vision of a pine forest meeting a frozen lake (*November*) or the still, refracted color of a frozen waterfall (*January*), connects these paintings to the deathly stillness and silence of Richter's *Oktober* paintings.

Anselm Kiefer, German, born 1948 **Burning Rods,** 1984–1987 Mixed media on canvas 130 x 219 x 11¾ in. (330.2 x 556.3 x 30 cm.) Purchase: Gift of Mr. and Mrs. Joseph Pulitzer, Jr., by exchange 108:1987

The meaning of this enormous landscape is tightly intertwined with the theme of Kiefer's painting *Osiris and Isis*, which treats the ancient myth of the death and dismemberment of the Egyptian god Osiris, and his later rejuvenation.

The columnar rods in the central panel, a symbol for the ravaging force of nuclear power, are identified with a sequence of numerals ending in 14, a reference to the parts into which Osiris was sundered. A gleaming bit of porcelain in the right panel is an explicit connection to the god, whose smashed form is evoked in *Osiris and Isis* by porcelain fragments.

The series of open boxes between the rods and the cloud-like form in the sky suggests the transition from the earth-bound to the spiritual, a message reinforced by the rusty ice skate in the left panel. The skate alludes to the passage of the human spirit through time and space, thus matching the role of the porcelain fragment, a tangible reminder of the persistence of Osiris. In *Burning Rods*, the artist, who may be Europe's leading painter, has created a spiritual picture for a secular age.





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